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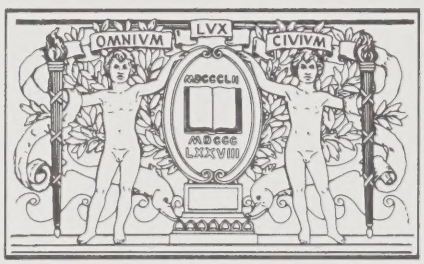

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BMA-0657

Central Business District Preservation Study

Part II: Draft Summary of Findings

September 1980

Prepared for the Boston Landmarks Commission
with the assistance of the Boston Redevelopment Authority
and the Massachusetts Historical Commission.

CENTRAL BUSINESS DISTRICT PRESERVATION STUDY

Part II - Summary of Findings

Prepared by Pamela W. Fox and Mickail Koch

for

The Boston Landmarks Commission

Assistance in this study was provided by
the Boston Redevelopment Authority and by
the Massachusetts Historical Commission, Office of the Secretary of State,
through the matching grant-in-aid program for historic preservation
of the Heritage Conservation and Recreation Service,
Department of the Interior, under the provisions of
the National Historic Preservation Act of 1966.

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INTRODUCTION

Taking an unconventional view of the city's recent past, the city planner Lewis Mumford has observed that Boston was fortunate that it experienced economic stagnation in the 1930's, 1940's and 1950's. Otherwise, he maintains, the city would have lost its 19th century architectural heritage to new construction and we would find ourselves living and working in a very different environment today.

Boston did, of course, emerge from its long economic slump and embark upon an impressive era of economic development, beginning in the 1960's. And a good number of older buildings were replaced by new highrise towers that have altered both the skyline and the streetscape of downtown Boston in dramatic fashion.

Today, in 1980, development interest and activity in the downtown continue to be strong -- and in this fact lies the possibility that Boston could, in the decade ahead, become the victim of its own success.

This is not to say that economic growth and activity is not crucial to the city's future or that every old building in Boston should remain, untouched forever. But it is meant to suggest that many factors must be considered in individual development decisions, not the least of which is what are the existing resources on any given potential development site. Because not only are many of downtown Boston's older structures "significant" for their architectural or historical value, but many buildings also make a contribution individually and collectively to Boston's sense of scale and manageability -- the very attributes that draw people here to work, and live, and visit... and invest. These very attributes we could foolishly destroy through a succession of careless decisions.

A basic tool to assist in making sensitive, informed decisions about future development in downtown Boston is a systematic and comprehensive survey of the architectural and historical resources of the area.

To provide that information, and as part of its ongoing responsibility to identify historic resources in all of the City of Boston, the Boston Landmarks Commission in 1979 undertook a Preservation Study of the Central Business District which included a complete inventory and analysis of all buildings in the retail and financial districts, the North and South Station areas, and the Government Center area. The Theatre District had been surveyed the previous year, and that work was incorporated into the larger study, providing, in sum, a complete picture of the commercial areas of downtown Boston in 1979-1980.

The preservation consultants who worked under contract to the Boston Landmarks Commission examined and evaluated every structure in the study area, some 650 in all. They also researched every building -- examining building permits, architectural periodicals, city directories, and other sources for background information and historical references to the structure, the architect, and the owners and occupants -- in order to assemble as complete a picture as possible of each building and its place in the city's history. This information, as well as current

photographs and, occasionally, historic photos, is recorded on the Building Information Forms contained in the four volumes that constitute Part I of the Central Business District Preservation Study.

Part II of the study - this draft Summary of Findings - presents the consultants' evaluations and recommendations for preservation action in the Downtown, based on the information and analysis of Part I.

It should be strongly emphasized that this document is truly a draft Final Report. Comments are invited and encouraged from all interested groups and individuals, in order that the Final Report will be a document that is of real, practical assistance to all those decision-makers who will have a role in shaping the future of downtown Boston.

THE HISTORY AND ARCHITECTURE OF DOWNTOWN BOSTON

A BRIEF DEVELOPMENT HISTORY

Boston was, from the beginning, a harbor town, well-suited to shipping because of its naturally deep channels and protective island waterbreaks. The English colonists of 1630 chose to build their new settlement on the hilly Shawmut peninsula, a land mass roughly half its present size connected to the Roxbury mainland by a narrow neck along the line of the present Washington Street. For the first 250 years, the development of what is now the Central Business District was shaped in part by the distinctive topography of harbor and peninsula and by dramatic changes in this topography brought about by large-scale landfill projects. Over the last 100 years, Boston has also expanded through vertical development which has resulted in the replacement of small-scale structures with larger ones. Thus the appearance of the city has changed greatly since the Colonial period, when modest wood frame and brick structures stood on the site of today's downtown commercial center.

The Colonial Period

Commercial and political activity in the early settlement was focused around the Town Dock, now the Faneuil Hall area, and around the intersection of Washington with State Street. State Street led directly to Long Wharf, which extended well into deeper harbor waters and became the center for maritime trade.

Two 18th century public buildings of symbolic importance have survived in this area, which has remained the center of the city's commercial and governmental life. Faneuil Hall (1740) was the city's first official market building, and the Old State House (1712) was the seat of colonial government. Three pre-Revoluntionary War residential buildings remain in the CBD survey area, along with two churches (the Old South Meeting House of 1729 and King's Chapel of 1749), two cemeteries (the King's Chapel and Granary Burying Grounds), and the Boston Common, a versatile community resource used for cattle grazing and public events. Also surviving is the early irregular street pattern, which developed in response to geographical features often hidden to the modern observer.

The Port of Boston

The Shawmut Peninsula was large enough for the colonial village but not for the expanding post-Revolutionary War Federalist town. Boston's population nearly tripled between 1790 and 1825, and the city began to expand through large-scale landfill projects. For the early decades of the 19th century, Boston was the largest port on the Atlantic coast, surpassing even New York in total tonnage. In 1805, the Broad Street Association was incorporated and, following plans of architect Charles Bulfinch, proceeded to transform the waterfront south of Long Wharf from an area of small dilapidated wharves into one of wide streets and brick warehouses "in a uniform and elegant style." The new street pattern, which included the present Broad and India Streets, remains today, as do several Bulfinch Federal style warehouses, later 19 century granite warehouses, and maritime commercial buildings which together are listed on the National Register of Historic Places.

The waterfront just north of Long Wharf was similarly improved about twenty years later with the development in 1826 of the Faneuil Hall Markets complex, a major planning effort by the newly-incorporated city government which involved filling in the old town dock and building over existing wharves.

To the north, the Mill Pond, which had been created in the 17th century by damming the North Cove, was put under the jurisdiction of the Mill Pond Corporation, formed in 1804 with the goal of filling in the pond using soil from Beacon Hill. Some 20 years later, Beacon Hill was 60 feet lower and a new 50-acre area around what soon became North Station had been laid out following a triangular street plan also drawn by Charles Bulfinch.

In the South Cove area, a gradual widening of the Boston neck began in 1804-5 when the Front Street Corporation began filling in what is now Harrison Avenue. In 1833, the South Cove Association was formed for the purpose of filling in 75 acres of mudflats to provide a terminus and yards for the new Boston and Worcester Railroad as well as land for residential development. New grid-pattern streets soon were lined with the vernacular brick Greek Revival rowhouses which make up the present-day Chinatown. Within a few years, two lines entered Boston at South Cove: the Old Colony Railroad, with a terminal on Kneeland Street, and the Boston and Worcester, with a terminal on Lincoln Street. Also on Lincoln Street until recent decades was the monumental Greek Revival United States Hotel, the largest in the country when built.

The Railroad Era

The coming of the railroads stimulated development in the North Station area as well. The Boston and Lowell Railroad opened for travel in 1835. By the 1850's, four northern lines-- the Eastern, Maine, Fitchburg and Lowell-- terminated here, giving Causeway Street the railroad character it has today. In addition to the development of travel-related businesses such as hotels, stables and bars, convenience to transportation also helped make North Station the center for the city's wholesale furniture trade.

Railroads made possible an expansion of commercial activity which precipitated changes in housing and land use patterns. At the same time, another landfill project, the filling of the Back Bay beginning in 1854, influenced the movement of wealthier citizens away from the center city to this newly fashionable and more homogeneous residential district. As a result, in earlier 19th century residential areas like Franklin Street, lower Summer Street and Winthrop Square, the detached Georgian and Federal mansions on once quiet and tree-lined streets were sold for tenements or converted to commercial use. Symbolic of the change was the demolition of Bulfinch's residential "Tontine Crescent" (1793-1858) on Franklin Street and "Octagon Church" (1814-1868) at Church Green, both replaced by granite commercial buildings. Previously pleasant residential enclaves at Fort Hill, Temple Place and Pemberton Square gradually succumbed to similar commercial pressures.

The Fire and Its Aftermath

The change in character of downtown Boston which began in the mid-1850's was made final by the Great Fire of November 9-10, 1872, which destroyed 65 acres and 776 buildings in the heart of the city, an area roughly bounded by Washington, Milk, Broad and Summer Streets. Because of the fire, examples of typical commercial buildings from the early part of the 19th century are rare except in the Custom House District and the blocks between Washington and Tremont Street, which are characterized by a variety of residential and commercial structures from all periods of the city's growth.

The "burnt district" was rapidly rebuilt into an area of substantial business warehouses described in contemporary newspaper accounts as "the new palaces of Boston merchants." These 4-6 story brick and stone buildings have a remarkable unity of scale and style resulting from their construction within a few years after the fire. The area around Church Green, Winthrop Square and Franklin Street, for example, is composed largely of post-fire mercantile buildings, many constructed for representatives of two of Boston's major 19th century industries: the clothing and dry goods, and shoe and leather trades. As the principal trading city for the mills of New England following the Civil War, Boston's dry goods district was the most active in the north-eastern United States, and the wealth and stability of these businesses accounts in part for the rapid recovery of the city after the fire. In general, the dry goods trade was centered around Summer and Otis Streets and the shoe and leather trade in the Church Green area. In the 1880's and 90's, both industries began expanding southward into new brick warehouses which form the present-day Leather District and the Textile District in the area of Essex and Kingston Streets.

The Advent of the Skyscraper

By the late 19th century, Boston was the financial, industrial and trade center of New England and the source of capital for much New England manufacturing. The city was the center of the national wool market and shoe and leather industry and was the second largest U.S. port in volume of business, as well as having excellent railroad facilities. Also by the late 19th century, Boston's land area had reached its maximum dimensions. Increased vertical development was made possible by technological innovations including the elevator and steel frame construction. By the 1880's, 8 to 10-story "skyscrapers" began appearing on the Boston skyline, and within two decades, whole areas, particularly the Financial District and the Washington Street retail district, were taking on a new scale and appearance.

In the Financial District, the new tall office buildings housed the banks, insurance companies and investment firms which had been developing in the course of the 19th century. The number of Boston banks, for example, had grown from four in 1812 to seventy-four in 1890, traditionally located on or near State Street because of proximity to the wharves, markets, and seats of government. Also on State Street was the Boston Stock Exchange, which was established in 1834 and which

over the years had directed the flow of New England capital into regional and national enterprises. The pride and essential conservatism of the Boston financial community at the turn of the 20th century is appropriately reflected in the traditional, classically styled early skyscrapers in the area of State and Congress Streets.

Decline and Resurgence

The Depression and subsequent two decades were an era of stagnation for Boston from which the city began to recover only in the 1960's. Since that time, ambitious urban renewal plans and private development activity, which capitalized on pent-up demand for office space and on a major shift in downtown Boston's economy owards the service sector, have led to the construction of a number of 25- to 40-story office towers that have radically changed the Boston streetscape.

REVIEW OF ARCHITECTURAL STYLES

Few cities can boast of a more rich and varied inventory of architecture than Boston. In addition to the famous Boston landmarks -- the "shrines" such as Faneuil Hall and the Old State House -- the downtown area has a wealth of commercial structures which, until recently, have been considered somewhat expendable in the wake of progress. These structures include both individually significant structures and others which are important in determining the visual character of a street or district. They reflect seven major eras of commercial architecture and planning in Boston during 350 years of growth and change.

18th Century Colonial - (c. 1700-1790)

The architecture of colonial Boston was closely tied to the mother country's prevailing styles, although slow communication resulted in a considerable time lag. Few buildings remain from this early period. Many of those which have survived are government buildings or churches with designs inspired by either the English Baroque, as first formulated by the 17th century architect Christopher Wren, or the later English Renaissance or "Georgian" style. Examples include the Old State House (1712), Old South Church (1729), King's Chapel (1749) and Faneuil Hall (1740). A number of vernacular brick residential buildings have also survived, including the Union Oyster House (c. 1714), the Old Corner Bookstore (c. 1711), notable for its gambrel roof, and the Hancock House at 10 Marshall Street (c. 1767-76), which features the most significant Georgian residential interior remaining in the Central Business District (CBD).

Federal Period - (c. 1790-1820's)

After the Revolution, a new building style emerged as expressed in the designs of Charles Bulfinch, who was greatly influenced by the work of English architect Robert Adam. The largest concentration of Federal domestic architecture survives on Beacon Hill. An example in the CBD survey area is Bulfinch's much-altered Amory-Ticknor House at 9-10 Park Street (1803-4), which retains its eliptical fanlight doorway, delicately columned porch, and half of its curved steps at the Park Street entrance.

The downtown's only remaining examples of Federal commercial architecture are located in the Broad Street area, planned and designed by Bulfinch. These buildings are three- to four-story boxy structures of brick, generally laid in the Flemish bond pattern. They are characterized by hipped roofs, distinctive square top-story windows, and simple block or dentil cornices. 5-7, 68-70, 72 and 102 Broad Street (1805-7), as well as Central Wharf (1819), are the best remaining examples of this style.

Granite Era - (1820's-1870)

Over a period of about fifty years, the architecture of Boston's downtown was increasingly characterized by buildings executed in granite. Within this building medium different styles evolved, influenced by the architecture of Greece and later of Italy and France. New methods of cutting and hoisting the stone, which developed in the early 19th century along with more efficient methods of transportation, were major reasons for the increasing use of granite as a building material. The fact that granite was still the most expensive means of construction in Boston during the first half of the 19th century suggests that these monumental granite facades also reflect a strong desire to express stability, endurance, and the dignity of commercial enterprise.

The Granite Era originally manifested itself in the first truly national architectural style, the Greek Revival (1820's-1850's). It was modeled on the architecture of the first democratic republic and thus was an appropriate style in which to express the political and ideological attitudes of the new American nation. The first of the 19th century "revival" styles, it was characterized by a system of construction using monolithic granite posts and lintels. TheGreek Revival style appeared on buildings that ranged from a simple trabeated granite storefront on a brick building, such as the rear of the Sears Crescent (c. 1816-17), to the full granite facades on the North and South Market Buildings (1826), and took its purest form in the temple fronts of the Quincy Market (1826) and U.S. Custom House (1837-47). Grey granite warehouses and mercantile buildings based on the stark, simple lines of the Greek Revival, once commonplace and now fairly rare, include 20-30 Bromfield Street (1848) and the Sears Block (1848).

At approximately mid-century, the Italianate Style (1850's-1860's) became popular, its decorative features modelled on the Italian Renaissance, and in Boston inspired by the brownstone Boston Athenaeum (1847). Granite warehouses such as the State Street Block (1858) and 109-133 Broad Street (c. 1860) are characterized by heavy stone bracketed cornices, arched windows, and massive rock-faced granite blocks. Buildings influenced by the French Second Empire, often known as the Mansard Style, of the late 1850's-60's appeared close to the end of the Granite Era. Old City Hall (1862-65) is the most elaborate and elegant example of the French influenced style. The small granite warehouse at 50-54 Broad Street (c. 1863) is a vernacular version of the Mansard Style, similar to the Italianate warehouses but now capped with a curved mansard roof and similarly curved dormers. The Wesleyan Building at 32-8 Bromfield Street (1870) is another example of the Mansard Style as executed in granite.

Post-Fire Era - (1872-1880's)

The Post-Fire Era, described by historians as the "decades of individualism," was a time of great eclecticism in architecuture. Architects of this period drew from the Greek, Gothic, Italianate, Romanesque and English Queen Anne decorative vocabularies often combining several styles in the same building, and they produced sturctures that are now considered most characteristically "Victorian".

variety in building materials, including granite, cast iron, marble, sandstone, brick and unglazed terra cotta. Examples of fine post-fire granite buildings include the Church Green Building at 105-113 Summer Street (1873-4) and One Winthrop Square (1873-4), both of which combine features of the French Second Empire style with the new "Neo-Grec." The squared forms, classical detailing and incised line decoration typical of the Neo-Grec could also be executed in marble, as in the Richardson Block at 113-115 Pearl Street (1873). Cast iron was used on occasion, even though it had proved not to be fireproof, and one of the best surviving examples is located at 44 Summer Street (1873).

A new Panel Brick style was developed in which brick was laid in geometric patterns of advancing and receding planes, creating the play of light and shadow which the Victorians loved so well. Examples include the Sager Electric Building at 172-4 High Street (1875), the Wigglesworth Building at Franklin and Devonshire (1873), and the former Kennedy's Department Store on Summer Street (ca. 1874). Brick was also combined with brownstone trim in commercial buildings influenced by H.H. Richardson and the Romanesque Revival style. Their characteristic round arched multi-level windows can best be seen in the Leather District warehouses. The whimsical Queen Anne style, often characterized by varied textures and peaked wall gables, was used occasionally for commercial buildings such as 272-276 Franklin Street (1877) and the Claflin Building at 18-20 Beacon Street (1884). Materials could also be combined to produce a polychrome effect, as exemplified by the High Victorian Gothic Bedford Building at 89-103 Bedford Street (1874-6) or the similarly colorful High Victorian Italianate "Bootmakers Building" at 155 Milk Street (1862).

Turn of The Century - The Early Skyscrapers - (1890's-World War I)

Towards the turn of the century, Boston's commercial construction flourished along with her economy. Steel frame skeleton construction, as developed and refined in Chicago, appeared in Boston in the 1890's under the guise of "palazzo skyscrapers," which were eight- to ten-story steel frame elevator office buildings conservatively cloaked in the more traditional garb of the Renaissance Revival or Beaux Arts styles. The facades were generally organized into three parts, including an impressive two- or three-story base, often rusticated, a uniform honeycomb of upper-story offices, and a top section that displayed considerable exterior decoration. This vertical development relieved the congested downtown area and also resulted in a significant increase in scale. Where formerly buildings were not more than six stories, by 1900, nine- or ten-story buildings were becoming increasingly common. The Exchange Building at 53 State Street (1889-91), the Brazier Building (1896), and the Board of Trade Building at 2-22 Broad Street (1901) illustrate the successive evolution of these "skyscrapers." Although the technology was available to erect higher buildings, the official city maximum height was 125 feet for commercial buildings during this late 19th century and early 20th century period, increasing to only 155 feet by the mid-1920's.

Retail buildings of this period often adopted a format that was designed to satisfy contemporary sales needs and techniques. Many owners desired large plate glass windows which would provide the maximum

natural interior light and could be used for display of merchandise on lower floors. For this reason, retail buildings were often constructed using a "pier and spandrel" system characterized by narrow vertical piers and decorative horizontal metal, stone or terra cotta spandrels. Both Gothic and classical motifs were commonly used as ornament. Examples include the Gothic Gilchrist Building (1911) and Winter Street Building (1913) at the corner of Washington and Summer Streets, and the Beaux Arts Filene's Department Store (1911-12).

The advent of the 20th century brought change not only in scale but also in the variety of available building materials. In addition to the traditional red brick and stone, glazed terra cotta came into use for decorative accents or sometimes for entire facades, as dramatically demonstrated in the Proctor Building (1897) at 100-106 Bedford Street, Filene's Department Store (1911-12), Phillips Office Building/Chauncy House, 1921) at 115-117 Chauncy Street, and Savoy Theatre (1928). "Cast stone," a Portland cement which could be molded and tinted to imitate any given type of stone, also became available, along with a wider variety of brick colors and textures.

Post-War War I - (1920's-1930's)

After World War I, Boston lagged behind other cities in the development of steel frame office buildings. In 1928, the city passed a new zoning amendment which permitted building heights to be greater than 155 feet, provided that certain set-back rules were followed. This resulted in a greater flexibility of design and a substantial increase in height on large lots, without restricting the air and light of surrounding properties. The main shaft of the buildings rose directly from the street, but near the top, an inner core climbed to successively higher rooflines. Vertical bands of piers and windows also emphasized height. The buildings were characterized by a stylized and original ornamental system called Art Deco, which was stimulated by the Paris Exposition des Arts Decoratifs et Industriels Modernes of 1925. With their flattened surface pattern and decorative motifs drawn from Egyptian and Mayan art, Cubism, Fauvism, and Expressionism, these buildings presented an exciting departure from the earlier emphasis on classicism. Representing Art Deco skyscrapers in the survey area are the State Street Bank and Trust Company Building (1929), the Batterymarch Building (1927), the John D. McCormack Federal Building and Post Office (1932), and the United Shoe Machinery Building (1928), which also features the survey area's best preserved Art Deco interior.

Post World War II - Recent High Rise Development - (1940's to present)

Commercial architecture since World War II is represented by the high-rise and super-block, all using the most modern building technology. These structures are generally so monumental that the essential design is dependent on the shape, height, materials, and relationship of the wall and window. Applied ornament, a hallmark of earlier decades, is noticeably absent. Besides dramatically altering the city's skyline, these skyscrapers have changed traditional streetscapes. Until recently, all downtown buildings utilized the maximum square footage of the

parcel for the structure itself. Building facades, set uniformly back from curblines, created street corridors. To prevent city streets from becoming dark "canyons", planners and architects of the 1960's evolved a popular scheme in which towers were set back from the traditional building line and surrounded by an open plaza. This practice allowed for the widening and straightening of adjacent streets. Taken together, the height, setback and altered street pattern of high-rise development has resulted in the most abrupt contrast with earlier building forms of any architecture to date.

BOSTON STREETSCAPES

Downtown Boston is characterized by an irregular street pattern, a continuous facade line caused by uniform setback, a predominant building height of four to twelve stories except where new towers have been inserted, and a network of small open spaces.

Downtown Boston's meandering early 19th century street pattern creates unexpected vistas where streets suddenly curve or abruptly end. Buildings appear in varying shapes and colorations, depending on the direction from which they are approached. The excitement and visual importance of buildings such as One Winthrop Square and Church Green, for example, is due in part to their position at irregularly-shaped intersections. Occasionally the shape of an individual building will follow the curve of the street. Examples include the Sears Crescent, Boston Safe Deposit Building, and Carter/Winthrop Building.

In the Colonial and early Federal periods, buildings were generally detached, setbacks were irregular, and building placement varied in relation to the street. By the mid-19th century, however, the value of land and corresponding density of building had all but eliminated free-standing structures in favor of rows of buildings set directly at the sidewalk and sharing a common party wall. Except for those on corner lots, 19th century buildings in the study area generally have only one public facade. Architects and builders were forced to address the problem of admitting light to interior spaces and asserting their individuality on facades intended to part of an unbroken row. Many design options of the 19th century were off-limits to downtown commercial architects, including the use of major projections such as towers and asymmetrical massing of elements, both impractical when buildings must occupy an entire parcel. As a result, most facades are relatively flat and fenestration patterns are symmetrical. Buildings appear from the street to be regular and rectangular even when the parcels are actually irregularly shaped.

Rows of buildings set directly on the sidewalks of narrow, winding streets create a network of "street corridors" broken only occasionally by open space. Buildings of varied architectural styles exist in harmony as long as they follow the setback line, have regular window openings and avoid extremes in height. Buildings less than three stories and greater than twelve tend to break the predominant street rhythm of the study area, as do vacant lots and windowless facades. Most such visual intrusions date from the past two decades.

The city's major open space, the Boston Common, defines the boundaries of the survey area on one side and enhances the visual importance of buildings along its edges. A number of public plazas have been created in recent years, including the expansive City Hall Plaza, a city focal point. In some cases, these spaces have been created by changing the street pattern; in others, new buildings were set back from the street and allowed to have greater height in exchange for public amenities.

COMPREHENSIVE BOSTON PRESERVATION STUDY : CBD

DOWNTOWN STUDY BOUNDARY

BOSTON LANDMARKS COMMISSION SEPTEMBER 1980

SURVEY APPROACH AND METHOD

THE STUDY AREA

The area which has been the subject of the Central Business District Preservation Study is that portion of the original Shawmut peninsula which has formed the economic, political and psychological core of the city and region since the area's settlement. Now predominantly non-residential in character, it retains large numbers of 19th and early 20th century commercial structures. It is also the area of the city where the greatest pressure for intensive new development exists and therefore where the tension between preservation and new construction is most evident.

It is bounded roughly by the Central Artery, Fort Point Channel, Kneeland Street, Tremont Street, Bowdoin and Staniford Streets.

METHODOLOGY

The inventory involved four basic procedures: field survey, research, evaluation, and the recording of information. Field work included the examination and photographic recording of each of more than 650 buildings in the study area. Using standard Boston Landmarks Commission forms, careful descriptive material and observations were noted by the consultants on each form for later analysis.

Next, the consultants undertook research to establish construction dates, architects, early occupants and other historic associations for each building. Among the sources checked for information were permits and other records of the City of Boston Building Department, the architectural index of the Fine Arts Department of the Boston Public Library, photographs and clipping files at area libraries and institutions, Atlases and Boston City Directories, the 19th century Boston Almanacs, architectural periodicals and the deed records at the Suffolk County Courthouse.

Evaluation of each building followed the completion of field survey and documentary research. Consideration was given to adopting a numerical evaluation system such as has been used in some other cities. In recent years the Landmarks Commission staff has worked on developing such a system in order to obtain maximum objectivity in evaluating buildings. After exhaustive efforts to devise a workable system, however, the staff and consultants concluded that because of the implicit value judgments made in assigning value to each criterion and in determining how a building satisfies the various criteria, the objectivity of a numerical system is questionable. Until a system can be identified which convincingly overcomes the problems of assigning numerical values to qualities of history, architecture, and urban design, which are difficult to quantify, the Commission will continue to use the intellectual discipline of systematic and thorough evaluation not involving the assignment of numerical values.

The following factors were considered in evaluating the importance of each building within the survey area:

1. Style: the degree to which a building represents a particular architectural genre or method of construction. Does it have primary, secondary or tertiary characteristics of the style? To what extent has it been altered?

2. Architectural Evolution: the place of the building in the history of architectural problem-solving. Was it innovative? Is it a rare or particularly good example of architectural technology? How important was the architect or builder associated with the structure?

3. Urban Design Contribution: the relationship of a building to its setting. Does it contribute to the character of the streetscape or district? Is it a landmark in the sense of providing visual orientation? Does it have symbolic value?

4. Associative Value: the association of a site or structure with persons, organizations or events, or with broad patterns of cultural, social, political or economic history.

Having completed the analysis of each building, the consultants reviewed the degree to which groups of buildings constitute distinctive districts in the Downtown. They then identified which buildings contribute to the visual character of the districts and which do not. Individual buildings were also ranked according to a hierarchy based on significance.

RELATIONSHIP OF THE INVENTORY TO LANDMARK DESIGNATION AND THE NATIONAL REGISTER OF HISTORIC PLACES

Under the terms of the survey and planning grant supporting the project, the results of the inventory are intended, to be useful in identifying properties which may be eligible for recognition through listing in the National Register of Historic Places or designation by the Boston Landmarks Commission. These two programs, which are often confused, can be of considerable importance to property owners as well as to the public concerned with the preservation of Boston's distinctive heritage. A brief summary of those programs follows.

BOSTON LANDARKS COMMISSION DESIGNATION

The Boston Landmarks Commission was established in 1975 by a special act of the legislature to serve as a mechanism for the orderly preservation of the city's historic buildings and neighborhoods. Designation by the Commission has two purposes. First, it recognizes the designated property as an important part of the city's legacy. Secondly, it involves a systematic design review process. Once designated, a property cannot be demolished or its exterior appearance changed without prior approval by the Commission.

The process of designation includes the preparation of a study report on the property, a public hearing, and approval by the Mayor and City Council as well as the Commission.

A number of Landmarks have been designated in downtown Boston, including the Old Federal Reserve Bank, the International Trust Company Building and the Exchange Building. To be designated, a property must be of significance "to the City and the Commonwealth, the New England Region or the Nation" (Chapter 772 of the Acts of 1975).

NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places, maintained by the U.S. Department of the Interior, is the nation's official list of important cultural resources. Listing in the National Register provides a limited degree of protection from federally licensed or assisted projects which would have a negative impact on the property. It has no effect on strictly private actions involving listed properties, except through the provisions of the Tax Reform Act of 1976. (see below)

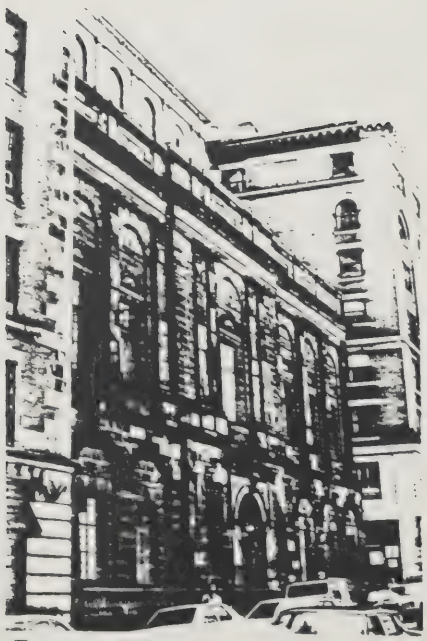
Nominations to the National Register are made by the Massachusetts Historical Commission and must be approved as well by the National Register Office in Washington. Property owners are notified by the Massachusetts Historical Commission prior to consideration of a nominated property. The criteria for listing in the National Register are similar to Landmark criteria and include evaluation of both architectural and historical significance. However, despite the fact that it is the National Register, a property need be only of local significance to be listed.

TAX REFORM ACT OF 1976

Under the Tax Reform Act of 1976, significant incentives are established for the preservation of income-producing properties listed on the National Register or in local historic districts certified by the Secretary of the Interior. Specifically, the owner of an historic property can elect to write off the costs of rehabilitation over a 60-month period or take accelerated depreciation for the improved property. The tax code also removes preferential treatment (in the form of accelerated depreciation) for new construction replacing a certified historic property and disallows the deduction of demolition costs as a building expense.

At the present time, the provisions of the Tax Act apply only to improvements made prior to July 1, 1981. Efforts are underway to extend the legislation, and it appears likely that the tax incentives will remain much the same but that disincentives may be modified or possibly removed altogether.

Findings



Boston Athenaeum

FINDINGS

EVALUATION RESULTS - INDIVIDUAL BUILDINGS

After completion of the survey and research phases of the project, all pre-1960 buildings within the CBD survey area were classified into one of six categories based on their relative architectural and historical significance, intact quality and importance to the streetscape. The six categories, and preservation recommendations for each, are explained on the following pages.

In the lists of buildings that follow, "NR" indicates that a building is listed in the National Register of Historic Place, and "BL" indicates that a building has been designated a Landmark by the Boston Landmarks Commission. BL* indicates that a petition for Landmark designation has been filed.

I. Highest Significance

Buildings in Group I are considered to have national significance

* as buildings associated with Boston history, particularly the Colonial and Revolutionary War periods
* as nationally known examples of the work of Boston architects, or
* as examples of particular building styles or types which became prototypes for similar buildings throughout the nation or which are rare throughout the nation.

All buildings in this category merit designation as Boston Landmarks and are individually listed in the National Register of Historic Places. As explained in the preceding section, designation as a Boston Landmark involves protection against demolition and involves design review of subsequent exterior alterations. Outstanding interior spaces can also be specially designated as Landmarks. Listing in the National Register provides more limited protection against demolition and makes owners eligible for Federal income tax incentives for rehabilitation.

The following alphabetical list briefly describes the fifteen buildings within the downtown survey area judged to be of highest significance:

Boston Athenaeum (10½ Beacon Street) (1846-51, Edward C. Cabot, architect) NR

Significant as one of the earliest and handsomest Boston examples of the Italian palazzo style, as one of the oldest and largest proprietary libraries in the nation, as the repository for a distinguished book and art collection including many rare treasures, as the city's first art museum and the collector of paintings which later formed the nucleus of the Boston Museum of Fine Arts collection, and as an institution associated throughout the years with the most eminent men of Boston's social, literary and mercantile life. (Designation recommended for selected interior spaces. Exterior now protected by Beacon Hill historic district.)

Faneuil Hall

Faneuil Hall Markets

King's Chapel

King's Chapel Burying Ground

Granary Burying Ground

Hancock House

Faneuil Hall (Faneuil Hall Square) (1740-42, John Smibert, architect) NR

Significant architecturally as a rare example of Early Georgian public architecture sensitively enlarged by Charles Bulfinch during the Federal period, and historically as the "Cradle of Liberty", focal point in the organization of protest against British tyranny in the years prior to the Revolutionary War.

Faneuil Hall Market (3 buildings) (100-300 Faneuil Hall Marketplace, including the "Quincy Market" and North and South Market Buildings) (1824-26, Alexander Parris, architect) NR

Significant as monumental works by one of Boston's most important early 19th century architects, as early exponents of the emerging Greek Revival style and the city's finest remaining examples of that style, as an early example of city planning and civic improvement, and, technologically, as the oldest surviving trabeated granite buildings in Boston and ones which incorporate numerous innovative construction techniques.

Granary Burying Ground (1660) (83-115 Tremont Street) NR

One of the three oldest cemeteries in Boston and resting place for more distinguished Bostonians than any other cemetery. Among those buried here are Paul Revere, John Hancock, Samuel Adams, Peter Faneuil and James Otis.

Hancock House (10 Marshall Street) (c. 1767-1776) NR, BL (exterior and interior)

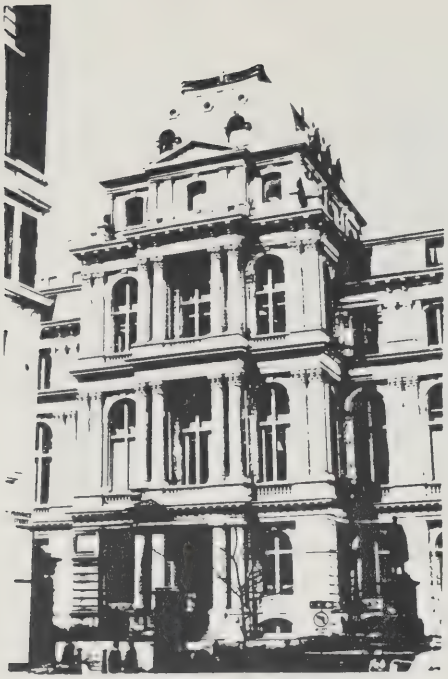
The Hancock House is significant as one of less than a dozen extant pre-Revolutionary buildings in downtown Boston, as the only surviving mid-18th century vernacular structure in the CBD, as the most important Georgian interior remaining in the CBD, as the last extant Boston structure associated with John Hancock, and as an important Revolutionary era site.

King's Chapel (38 Tremont Street) (1749-54, Peter Harrison, architect) NR

One of the earliest churches in Boston, King's Chapel was designed by the great colonial architect Peter Harrison and was the first important building in the British colony to be built of cut stone. Its magnificent interior is considered to be "the finest example of Georgian church architecture in the English colonies."

King's Chapel Burying Ground (1630) (34-36 Tremont Street) NR

Significant as Boston's first cemetery, as the resting place for numerous prominent colonists, and as the location of a remarkable collection of 17th and 18th century gravestones representing over 150 years of funerary art.



Old City Hall

Old State House

St. Paul's Cathedral

Old Corner Bookstore

Park Street Church

Old South Meeting House

Old City Hall (45 School Street) (1862-65, Gridley J. Fox Bryant and Arthur Gilman, architects) NR

Significant as one of the first major French Second Empire structures in the United States, as a nationally-known design which inspired similar monumental French Second Empire buildings throughout the country in the 1860's and 1870's, as the major work of one of Boston's most influential mid-19th century architects, and as the center of Boston city government for just over a century.

Old Corner Bookstore (281-283 Washington Street and 1-11 School Street) (1711 and 1833) NR

Significant as one of the very few 18th century houses remaining in the Boston Central Business District, as a rare example of an 18th century gambrel-roofed Georgian brick residential building, and, historically, as the home during the mid-19th century of Ticknor & Fields, the most renowned publishing house in America in its day.

Old South Meeting House (308 Washington Street) (1729-30, Robert Twelves, architect) NR

Significant as the second oldest extant church in Boston, as a fine example of the transition between 17th century and early 18th century Georgian meeting house architecture, as a design which was widely copied in subsequent New England churches, and, historically, as the scene of many important political assemblies during the pre-Revolutionary War period.

Old State House (208 Washington Street) (1712-13, William Payne, builder) NR

Significant architecturally as the oldest extant public building of Georgian design in the United States and, historically, as the center of political activity in the Province of Massachusetts during the Colonial and Revolutionary War periods.

Park Street Church (117-123 Tremont Street) (1809, Peter Banner, architect) NR

Significant as an early 19th century church of graceful beauty long associated with important civic, educational and social issues. (Exterior protected by inclusion in Beacon Hill historic district.)

St. Paul's Cathedral (136 Tremont Street) (1819-20, Alexander Parris and Solomon Willard, architects) NR

Significant as the first New England church to be erected in the Greek Revival style, as the work of two of the most important Greek Revival architects in New England, and as a fine example of the Greek Revival "temple front" aesthetic.

Union Oyster House

United States Custom House

Ames Building

Union Oyster House (41-43 Union Street) (c. 1714) NR

Significant architecturally as one of the oldest surviving buildings in Boston and historically as the place where Isaiah Thomas published The Massachusetts Spy from 1771-1775.

United States Custom House (McKinley Square) (1837-1847 & 1913-1915 Ammi B. Young, original architect; Peabody & Stearns, tower.) NR

Significant as one of the most imposing Greek Revival edifices remaining in Boston, as a rare free-standing structure equally impressive from all viewpoints; as the only remaining Boston work by the eminent Boston architect, Ammi B. Young, later the first Supervising Architect of the Treasury Department; as a structure rich in historical associations with Boston's life as a seaport; and as Boston's tallest building for many years because of the tower addition by the prominent architectural firm of Peabody & Stearns.

II. Major Significance

Buildings in this category are considered to have the highest significance to the City of Boston, the Commonwealth and the New England Region.

* as the city's most outstanding examples of their style or building type, distinguished for high architectural quality and high degree of intactness

* as early or rare examples of the use of a particular style or building technology in Boston

* as the best examples of the work of major Boston architects

* as buildings outstanding in their setting, with particular urban design value, or

* as buildings of the highest regional or local historical significance.

Although often less well known than buildings in Group I, these buildings are also considered to meet the criteria for designation as Boston Landmarks, as well as being potentially eligible for individual listing in the National Register of Historic Place.

The following alphabetical list briefly describes the forty-four buildings within the downtown survey area judged to be of major significance:

Ames Building (1 Court Street) (1887-1889, Shepley, Rutan and Coolidge, architects) NR

This 13-story office building was the tallest in Boston in its day and utilized the latest in elevator technology. Although still of masonry rather than steel-frame construction, it is considered Boston's first "skyscraper." The building is also significant as a finely-detailed and virtually intact example of Romanesque Revival/ Italian Renaissance architecture designed by the major Boston firm which succeeded to the practice of H.H. Richardson.

Bedford Building

Beebe Weld Building

Boston City Hall

Boston Post,

Boston Safe Deposit

Board of Trade Building

Bedford Building (89-103 Bedford Street) (1874-6, Cummings and Sears, architects) NR

Significant as one of the outstanding examples of High Victorian Gothic commercial architecture in Boston and as the only remaining documented example in the downtown area of the polychrome Gothic work of the well-regarded firm of Cummings and Sears.

Beebe-Weld Building (1-5 Winthrop Square) (1873-4, Emerson and Fehmer, architects)

One of the finest of the "commercial palaces" of the post-fire period, notable for its well-detailed granite facade, strategic site and intact quality.

Board of Trade Building (2-22 Broad Street) (1901, Winslow & Bigelow, architects) NR

Significant as a design by a prominent Boston architectural firm; as an example of Boston's turn-of-the-century steel frame skyscraper construction; as a distinguished example of Boston's more subdued version of the Beaux Arts style; as the home of the Boston Associated Board of Trade, successor to the Boston Board of Trade, an organization of various business associations formed to protect and advance the general interests of Boston through combined action; and as a reflection of Boston's financial growth at the turn of the 20th century.

Boston City Hall (One City Hall Plaza) (1961-68, Kallmann, McKinnell and Knowles, architects)

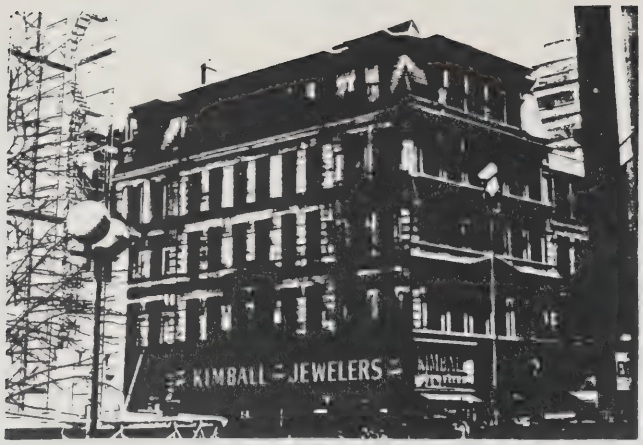
Monumental, prominently-sited center of city government, considered one of the most significant Boston buildings of the 20th century.

Boston Post/Birthplace of Franklin Building (17 Milk Street) (1874, Peabody & Stearns, architects)

Significant as an early work by the nationally-known Boston firm of Peabody & Stearns; as one of only six cast iron commercial buildings remaining in the Boston Central Business District; as a design unusual in its combination of architectural styles and details; as a building commemorating the site of the birth of Benjamin Franklin in 1706; and, historically, as the home for over 25 years of the Boston Post newspaper, described as "the leading Democratic commercial morning newspaper" of its day.

Boston Safe Deposit Building (86-102 Franklin Street) (1908-11, Shepley, Rutan & Coolidge, architects)

Monumental marble-faced early 20th century commercial building notable for its curved front facade, Beaux Arts detailing and pristine condition, designed by a nationally-known Boston firm for a leading Boston bank.

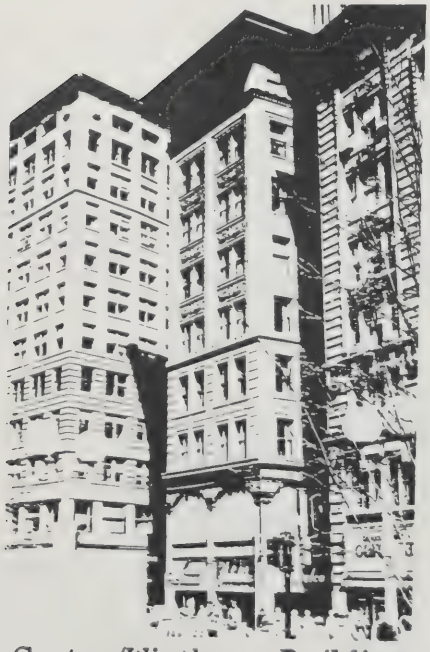


Boston Transcript Building

Boylston Building

Bulfinch Warehouses

Central Wharf



Carter/Winthrop Building

(Photo to come)

Chadwick Lead Works

Boston Transcript Building (322-328 Washington Street) (1873, Gridley J. Fox Bryant and Louis Rogers, architects)

Significant as the work of one of Boston's most noted 19th century architects; as a major example of the French Second Empire style in excellent state of preservation; as a prominent element in the Washington streetscape; and, historically, as the home for over fifty years of the influential Boston Transcript newspaper, which in 1873 was the largest circulating daily in New England.

Boylston Building (2-22 Boylston Street) (1887, Carl Fehmer, architect) BL

A distinguished design in a prominent corner location, important technologically as an example of the transition from traditional load-bearing masonry construction to the commercial style skeleton-framed buildings pioneered by the Chicago School.

Bulfinch Warehouses (9 buildings) (64-66, 68-70, 72-72A, 102, 5, 7-9 Broad Street, 171, 173-175 Milk Street, and 25-27 India Street) (1805-7, Charles Bulfinch, architect) NR

Significant as the plan of the nationally-known architect Charles Bulfinch; as rare examples of downtown Boston's Federal-style commercial architecture; as surviving elements of the Broad Street Association Project, which contributed to Boston's transformation into one of the leading U.S. centers of trade and commerce during the first half of the 19th century; and as a group of buildings associated with Boston's leading merchants during her early years of independence.

Carter/Winthrop Building (276-278 Washington Street) (1893, Clarence H. Blackall, architect) NR

Fine example of the Second Renaissance Revival style technologically significant as the first steel frame skyscraper in Boston.

Central Wharf (10 parcels) 146-176 Milk Street) (1816, attributed to Charles Bulfinch, architect) NR

Significant as the probable design of the nationally-known architect Charles Bulfinch; as the only remaining buildings exemplifying the hipped roof and tall chimneys typical of Boston's early 19th century wharf architecture; and as a building which represents the completion of the last segment of the Bulfinch plan to renovate the waterfront area, thereby contributing to Boston's transformation into one of the leading centers of trade and commerce in the U.S. during the first half of the 19th century.

Chadwick Lead Works (2 buildings) (172-174 and 176-184 High Street) (1875, George Young, architect) (1887, Wm.G. Preston, architect) NR

Pair of buildings significant as unusual, high quality examples of Boston's eclectic Victorian architecture; as designs by Boston architects William G. Preston and George Young (the Lead Works being the eminent Preston's

Charles Playhouse

Federal Reserve Bank

Colonial Theatre

Exchange Building

Filenes Department Store

Church Green

only known Boston industrial design); as the home of a metal manufacturing company in the post-fire center of the iron and hardware trade; and as buildings which reflect Boston's position as a major manufacturing city during the second half of the 19th century.

Charles Playhouse/Fifth Universalist Church (TH) (74-78 Warrenton Street) NR

Monumental Greek Revival temple-front building significant as one of only three surviving Boston churches by the influencial early 19th century New England architect Asher Benjamin.

Church Green Buildings (2 buildings) (101-103 and 105-113 Summer Street) (1873-4) BL

The Church Green Building at 105-113 Summer Street is significant architecturally as one of the finest of the granite mercantile buildings of the post-fire period and, historically, because of its associations with the shoe and leather trade, particularly as the headquarters for six years for the New England Shoe and Leather Manufacturers' and Dealers' Association. It forms a visual unit with the adjacent structure at 101-103 Summer Street.

Colonial Theatre (TH) (96-106 Boylston Street) (1925, Clarence H. Blackall, architect)

Significant as the oldest Boston theatre to survive intact, as an exceptionally fine example of Baroque theatre design by leading theatre architect C.H. Blackall, and as a building rich in theatre history. (Recommended for both exterior and interior designation)

Exchange Building (53-65 State Street) (1889-91, Peabody & Stearns, architect) BL

Significant as an almost unaltered example of the early commercial architecture of the major Boston firm of Peabody & Stearns, as the city's prime and earliest existing example of the monumental elevator office block, and, historically, as the location for many years of the Boston Stock Exchange.

(Former) Federal Reserve Bank (22-42 Pearl Street) (1922, R. Clipston Sturgis, architect) BL

The culmination of Boston's classically-derived commercial architecture, this structure is among the last and most literal interpretations of the Renaissance Revival style in downtown Boston and is historically significant as the first permanent New England home of the important national banking network which occupied the site for over fifty years.

Filene's Department Store (384-426 Washington Street) (1911, D.H. Burnham & Company, architect)

Significant as one of the city's best examples of early 20th century Beaux Arts commercial architecture; as the last major work of the

Flour & Grain Exchange

Health, Education and Welfare Service Cer
for the Commonwealth of Massachusetts

Hayden Building

(Photo to come)

International Trust Company Building

Liberty Tree Block

(Photo to come)

Jacob Wirth's

nationally famous architect Daniel H. Burnham; as one of a series of five major department stores throughout the world designed by Burnham; and as the home since its construction of one of Boston's oldest and largest department stores.

Flour and Grain Exchange/Chamber of Commerce Building (177 Milk Street) (1890-92, Shepley, Rutan and Coolidge, architects) NR

Significant as a major work, prominently-sited and freestanding, by the leading Boston architectural firm of Shepley, Rutan & Coolidge, successor firm to H.H. Richardson; as one of the finest Boston examples of Richardson Romanesque architecture; as an outstanding example of late Victorian granite construction; and as an expression of the financial growth of the city and the desire to advance the interests of Boston's trade and commerce.

Health, Education and Welfare Service Center for the Commonwealth of Massachusetts (115 Cambridge Street) (1964-70, Paul Marvin Rudolph, coordinating architect)

One of the most dramatic and architecturally ambitious of modern Boston office buildings, designed by a nationally-known architect.

Hayden Building (681-683 Washington Street) (1875, H.H. Richardson, architect) BL

Last surviving Boston commercial building by Henry Hobson Richardson and one of only ten extant commercial buildings throughout the country by the eminent architect.

International Trust Company Building (39-47 Milk Street) (1892-3 and 1906, Wm. G. Preston, architect) BL, NR

Early and outstanding example of Beaux Arts office construction by the prominent Boston architect William G. Preston, as well as an early example of proto-skeleton frame construction and the home office of a major New England trust company.

Jacob Wirth's (31-39 Stuart Street) (1844) BL

The only remaining Greek Revival bowfront residence in the theatre area, notable historically as a German restaurant which has changed little inside or outside since its establishment there in the late 19th century.

Liberty Tree Block (628-636 Washington Street) (1850)

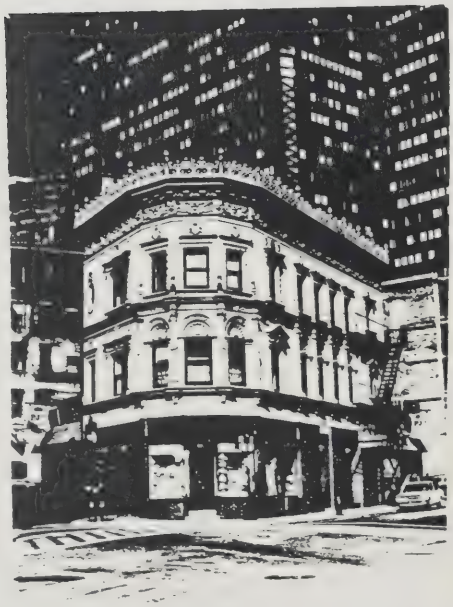
Significant as the earliest major commercial building remaining in the theatre area; as an architecturally distinctive structure built by David Sears, one of Boston's most prominent citizens; as a 19th century "memorial" to a nationally important 18th century patriotic symbol - the Liberty Tree -commemorated by a finely carved wooden plaque on the Washington Street facade; and as the visual terminus of Boylston Street, a strategically important location which makes this building the visual and symbolic focal point of the lower Washington Street section of the theatre area.

Locke-Ober Restaurant

Music Hall/Metropolitan Theatre

National Shawmut Bank

Paramount Theatre



Proctor Building

Richards Building

Locke-Ober Restaurant (3 Winter Place) (c. 1832, interior, 1886)

One of the few remaining Greek Revival residential buildings in the Central Business District, significant because of its elaborately decorated Victorian barroom interior and its history as an elegant eating establishment for over 100 years. (Recommended for both interior and exterior designation.)

Music Hall/Metropolitan Theatre (252-272 Tremont Street) (1925, Clarence H. Blackall, architect)

Significant as a spacially extravagant Baroque interior; as the largest theatre in Boston history and one of the largest in the country; as the best New England example of the sumptuous "movie palaces" of the Roaring Twenties; and as the last of fourteen Boston theatres by the leading theatre architect C.H. Blackall. (Recommended for interior designation only.)

National Shawmut Bank (20-42 Water Street) (1906, Winslow & Bigelow, architects)

One of Boston's finest examples of the monumental Neo-Classical Revival style, designed by a leading architectural firm for what was then the city's largest commercial bank.

Paramount Theatre (549-563 Washington Street) (1932, Arthur H. Bowditch, architect) BL*, NR

Significant as one of the city's first large theatres built with an emphasis on moving pictures rather than film/stage show combinations; as the best Boston example of the Art Deco style in theatre architecture; and as Boston's most elaborate Art Deco building of any type. (Recommended for exterior and interior designation.)

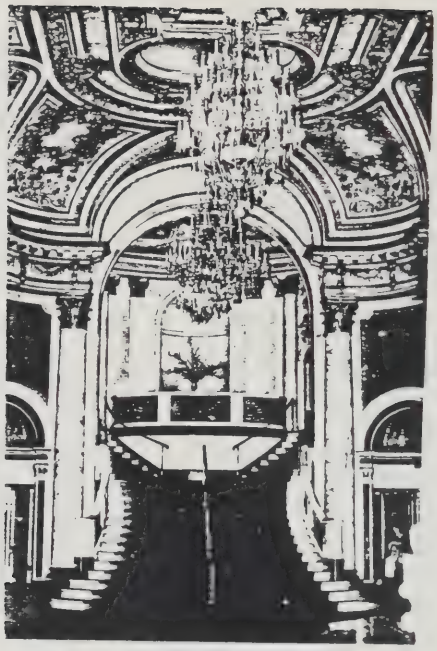
Proctor Building (100-106 Bedford Street) (1896-97, Winslow & Wetherell, architects) BL*

Called "a piece of urban jewelry," the Proctor Building represents the most elegant and extensive use of terra cotta on a small commercial structure in downtown Boston and also is an excellent example of the influence of building materials and technology on architectural form.

Richards Building (112-116 State Street) (c. 1859) NR

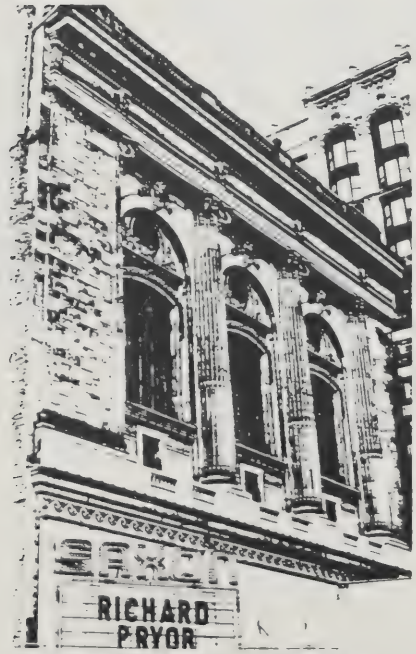
Significant as possibly the earliest of six cast iron fronted buildings remaining in the Boston Central Business District; as an example of the Northern Italian Renaissance Revival style and representative of a building type popular from the mid-1850's to mid-1870's; as an example of early "pre-fab" construction; as precursor of the modern curtain-wall skyscraper; and as a building which reflects the continued prosperity of Boston during her decline as a port and emergence as a major manufacturing city.

Savoy/B.F. Keith Memorial Theatre



Sears Crescent

South Station Headhouse



Saxon/Majestic Theatre

(Photo to come)

State Street Bank and Trust Company Build

Savoy/B.F. Keith Memorial Theatre (539 Washington Street) (1928, Thomas Lamb, architect) NR

Significant as a building of high interior and exterior architectural quality; as the only Boston theatre with original exterior and interior by Thomas Lamb, the best known and most prolific of early 20th century American theatre architects; as the official "memorial" to showman B.F. Keith, father of vaudeville; and as one of the last and grandest vaudeville houses in the country. (Recommended for both exterior and interior designation.)

Saxon/Majestic Theatre (219-221 Tremont Street) (1903, John Galen Howard, architect)

Significant as a building of high exterior and interior architectural quality; as the only known Boston work by the nationally prominent architect John Galen Howard; and as one of three theatres built for the city by the leading Boston merchant and music patron Eben Jordan. (Recommended by both exterior and interior designation.)

Sears Crescent (Cornhill Street) (1816, remodelled c. 1860)

Significant as an early 19th century commercial building in an unusual curved shape, updated with fine mid-19th century Italianate detailing, strategically located framing City Hall Plaza. The storefront of the rear of the building appears to be the oldest extant trabeated granite storefront in downtown Boston. Historically, Boston's bookshops were clustered along Cornhill Street, and one of the shops in the Crescent was for a time the "oldest continuously active bookstore in the U.S."

South Station Headhouse (620-690 Atlantic Avenue) (1898, Shepley, Rutan & Coolidge, architect) NR

Significant as a prominently-sited design by the leading Boston architectural firm of Shepley, Rutan & Coolidge, the successor firm to H.H. Richardson; as Boston's first and only remaining monumental public example of the Neo-Classical Revival style; as a key element in the evolution of railroad station planning; and as a prototype for the double-decker track system. The clock by the Edward Howard Clock Company has the largest and only remaining double, three-legged escapement mechanism in New England.

State Street Bank and Trust Company Building (75 Federal Street) (1929, Thomas M. James, architect)

Significant as the most elaborately decorative Art Deco skyscraper remaining in Boston; as a building which retains much of its fine period lobby interior; as an exceptionally fine office building design by a specialist in bank architecture, Thomas M. James; as a building which reflects the new setback legislation which changed the scale of downtown Boston; and as the home at its construction of the Second Bank of Boston, which later merged with the State Street Trust Company.

State Street Block

Suffolk County Courthouse

40-46 Summer Street

United Shoe Machinery Corporation Building

Wigglesworth Building

Wesleyan Building

State Street Block (six parcels) (McKinley Square) (1858, Gridley J. Fox Bryant, architect) NR

Significant as one of the few remaining examples of the monumental granite warehouses which characterized Boston before the Great Fire of 1872; as the only remaining granite warehouse within the CBD survey area designed by the period's most eminent and prolific architect, Gridley J.F. Bryant; as an outstanding and prominently-sited example of the Italianate style of architecture as interpreted in granite; and as a building which reflects Boston's golden era as a seaport.

Suffolk County Courthouse (Pemberton Square) (1884-91, George A. Clough, architect) NR

A monumental granite building considered one of the city's major public buildings of the late 19th century, and the location for nearly one hundred years of Suffolk County government and courts.

40-46 Summer Street (1873)

Significant as one of only six cast iron front buildings remaining in the Central Business District, as one of only two to survive largely intact, and as perhaps the best CBD example of the heavily articulated Italian Renaissance facade typical of the cast iron aesthetic.

United Shoe Machinery Corporation (34-66 High Street) (1928, Henry Bailey Alden, architect) BL*

Significant as an exceptionally fine example of the Art Deco office building by Henry Bailey Alden of the noted Boston firm of Parker, Thomas & Rice; as a building which retains rich lobby interior of outstanding quality; as a building which reflects Boston's new set-back legislation which virtually doubled the height of the downtown Boston skyline; as a building which makes an important contribution to that skyline; and as the offices of a major shoe machinery corporation, reflective of the leather industry's long-time position as a major economic force in Boston.

Wesleyan Building (32-38 Bromfield Street) (1870, Hammett and Joseph Billings, architects)

Significant as a rare surviving example of pre-fire granite architecture, as the major surviving example of the work of mid-19th century architect Hammet Billings; and, historically, as the headquarters for many years of the Wesleyan Association, Zion's Herald newspaper, and other Methodist educational and religious affiliates.

Wigglesworth Building (89-93 Franklin Street) (1873, N.J. Bradlee and W.T. Winslow, architects)

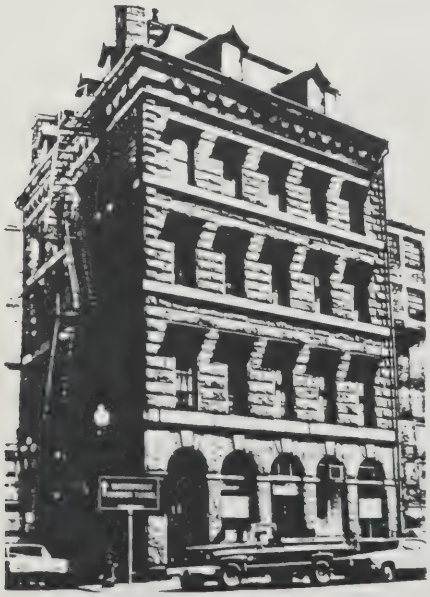
The unusual shape and prominent siting of this building, along with its fine panel brick detailing, make it an important example of the architecture of the post-fire period. The building is also significant as a work by a major 19th century Boston architectural firm for a leading dealer in crockery and glassware, Abram French & Company.

Wilbur Theatre

(Photo to come)

Y.M.C.U.

Batterymarch Building


50-54 Broad Street

Wilbur Theatre (244-250 Tremont Street) (1914, Charence H. Blackall, architect) BL*

The best Boston example of an eclectic Colonial Revival theatre exterior and interior designed by leading theatre architect C.H. Blackall and notable as the scene of several premieres and many fine theatrical performances. (Recommended for exterior and interior designation.)

Young Men's Christian Union (1875, Nathaniel J. Bradlee, architect) BL

An outstanding example of High Victorian Gothic institutional architecture by a major mid-19th century Boston architect, important historically as the headquarters since its construction of the Boston Y.M.C.U, a Christian fellowship organization.

III. Significant

Buildings in Group III are considered to be of significance to the City of Boston

* as fine examples of the work of Boston architects
* as buildings which make an important contribution to the character of a street or area
* as buildings with strong historical associations with major Boston industries or events, or
* as fine examples of a particular style or building type.

All buildings in Group III are considered eligible for individual listing in the National Register of Historic Places. Listing in the National Register provides all Group III buildings with limited protection against demolition as the result of Federal action and also allows owners to take advantage of Federal income tax incentives for rehabilitation.

In some cases, buildings in Group III may also meet the criteria for designation as Boston City Landmarks. The following ten buildings are specifically recommended for further study to determine whether or not they merit Landmark designation:

Batterymarch Building (54-68 Batterymarch Street) (1927, Harold Field Kellogg, architect) NR

Significant as the first Art Deco skyscraper in Boston, characterized by a unique design stressing verticality via the use of specially-graded brick and mortar colors accented with jewel-like terra cotta ornament.

50-54 Broad Street (c. 1863) NR

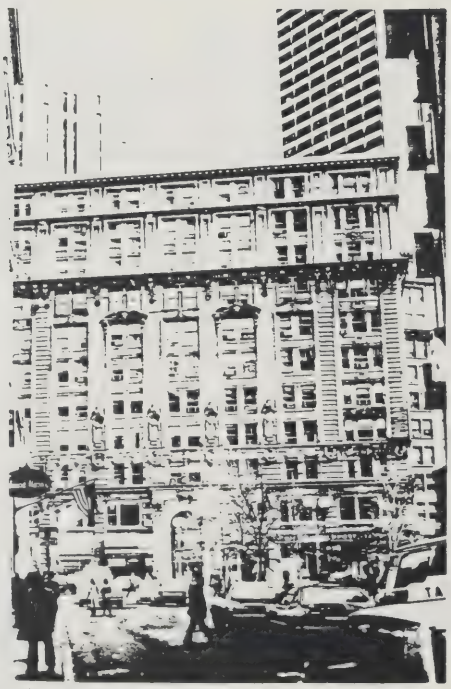
Boston's only surviving example of a granite Mansard warehouse, as well as the smallest and most ornamental of four granite warehouses in the CBD survey area.

22-28 Bromfield Street

Claflin Building

72-76 Franklin Street

Hemenway Building



Old South Building

Samuel Appleton Building

22-28 Bromfield Street (c. 1848)

Rare surviving example of mid-19th century Boston granite commercial architecture, notable for its unusual Egyptoid capitals.

Claflin Building (18-20 Beacon Street) (1884, Wm. Gibbons Preston, architect) NR

72-76 Franklin Street (1877-8, Cummings & Sears, architects)

Finely detailed granite Renaissance Revival post-fire commercial building exemplifying the design versatility of the leading 19th century architectural firm of Cummings & Sears.

Hemenway Building (2-16 Tremont Street) (1883, Bradlee, Winslow & Wetherell, architects)

Significant as a prominently-sited example of Romanesque Revival commercial architecture designed by a leading Boston firm and occupied for many years by the quality grocery store S.S. Pierce, among other tenants.

Old South Building (280-306 Washington Street) (1902-4, Arthur H. Bowditch, architect)

One of the city's best examples of the turn-of-the-century Beaux Arts office building.

Samuel Appleton Building (110-114 Milk Street) (1924-26, Coolidge & Shattuck, architect)

Sears Block (65 Cornhill) (1848)

Strategically located building important as one of the few remaining mid-19th century Boston granite commercial buildings.

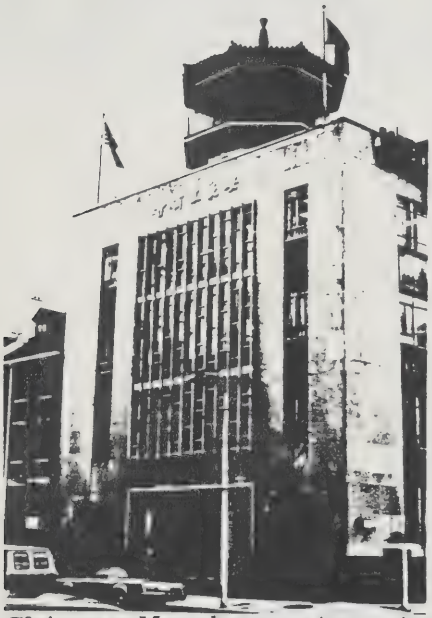
29-35 and 37-43 Temple Place (2 buildings) (1868-69, N.J. Bradlee, architect)

Significant as the only known pre-fire commercial buildings by the eminent mid-19th century Boston architect Nathaniel J. Bradlee; as among the city's finest Mansard commercial buildings; as the location for many years of several well-known dry goods stores; and as the location for over a century of the Melvin & Badger Pharmacy, which retains much of its original interior store detailing.

The following nine buildings in Group III are recommended for individual listing in the National Register of Historic Places but are not considered eligible for Boston Landmark designation:

Sears Block

29-35 and 37-43 Temple Place



Chinese Merchants Association Building

Dill Building

272-276 Franklin Street

North Station/Boston Garden

Chinese Merchants Association Building (20 Hudson Street) (1949, Edward Chin-Park, architect).

Prominently sited at the entry to Chinatown and highly visible as a result of its strong massing and pagoda-crowned roof, this building is culturally as well as architecturally significant as one built specifically for a major Chinese organization, by a Chinese architect, utilizing oriental motifs.

Dill Building (TH) (11-25 Stuart Street) (1887-8, A.S. Drisko, architect).

One of the theatre area's best examples of the brick "loft" building.

272-276 Franklin Street (1877, Abel C. Martin, architect).

An almost totally intact example of the early Queen Anne style, now rare in the CBD, as well as one of only two examples of Abel C. Martin's work remaining in downtown Boston.

North Station/Boston Garden (84-118 Causeway St.) (1927-8, Fellheimer & Wagner and Funk & Wilcox, architects)

North Station is a notable early example of the Art Deco style which continues to serve its original function as a railroad terminal and coliseum.

Richardson Block (113-151 Pearl Street) (1873 & 1885, Wm G. Preston, architect).

Group of rare, marble-faced, post-fire buildings which form the only Neo-Grec commercial block remaining in the Financial District; important also as an early work by the eminent Boston architect William Gibbons Preston, and as a block which housed the leather trade.

Russia Wharf (518-340 Atlantic Avenue, 270-272 & 278-288 Congress Street) (1897), Peabody & Stearns, architects of Russia Building; Rand & Taylor, Kendall & Stevens, architects of Graphic Arts & Tufts Buildings.)

Fine intact trio of late 19th century commercial/industrial structures, all classical in style and located in an extensively changed area. Two of the buildings are associated with Boston's publishing and printing trades. Historically, they exemplify the continued expansion of Boston into filled land.

Shubert Theatre (TH) (263-265 Tremont Street) (1910, Thomas James, architect).

Scene of many dramatic highpoints in the city's theatre history.

Tremont Temple (76-88 Tremont Street) (1895, C.H. Blackall and George F. Newton, architects).

This distinguished building is the result of the collaboration of the well-known Boston theatre architect Clarence H. Blackall with architect George Newton. The building houses a Baptist congregation which as founded in 1839 and is known for its long tradition of initiating and supporting progressive social reforms.

(Photo to come)

Richardson Block

Russia Wharf

Shubert Theatre

Tremont Temple

Wendell Phillips Office Building/Chauncy House

Wendell Phillips Office Building/Chauncy House (115-117 Chauncy Street) (1921, Clinton J. Warren, architect)

Steel frame skyscraper prominently sited in Phillips Square, one of the few Boston buildings to be entirely clad in terra cotta and especially outstanding because of the richness of its predominately Adamesque ornamentation. Associated historically with the textile industry and located on the site of the Wendell Phillips House.

A number of Group III buildings are recommended for listing in the National Register as part of districts.

IV. Notable

Buildings in Group IV are considered important to the character of their particular street, neighborhood, or area

* as an integral part of a visually cohesive streetscape or integral element within a district

* as buildings with some individual architectural distinction, whether because of their materials, craftsmanship or detailing

* as the best examples in their area of a particular style or building type, or

* as buildings with some local historical significance.

Buildings in Group IV are not considered significant enough to be designated as Boston City Landmarks or to be listed individually on the National Register of Historic Places. If they are located within a National Register District, the building owner is eligible for tax incentives for rehabilitation and may be subject to tax penalties for demolition.

V. Minor

Buildings in Group V are of little architectural or historical interest but may be considered to make a minor contribution to the streetscape

* as buildings which are compatible with surrounding structures in scale, style, materials or fenestration patterns, or

* as buildings with some architectural interest or integrity.

Buildings in Group V are not considered eligible for designation as Boston City Landmarks or for individual listing on the National Register of Historic Places. If they fall within a National Register District, they may be eligible for tax incentives for rehabilitation and may be subject to tax penalties for demolition.

VI. Non-Contributing

Buildings in Group VI are considered to be visual intrusions, incompatible with the surrounding urban fabric. If these buildings are located within National Register districts, they can be exempted from tax penalties for demolition and they are not eligible for tax incentives for rehabilitation.

Note: In the Final Summary of Findings, a map showing the ranking of all buildings in the Central Business District will be included. In the interim, questions regarding categories IV, V and VI should be addressed to the Commission's staff.

Summary List of Group I and Group II Buildings

Group I. - Highest Significance

Boston Athenaeum
Faneuil Hall
Faneuil Hall Markets
Granary Burying Ground
Hancock House
King's Chapel
King's Chapel Burying Ground
Old City Hall
Old Corner Bookstore
Old South Meeting House
Old State House
Park Street Church
St. Paul's Cathedral
Union Oyster House
United States Custom House

Group II - Major Significance

Ames Building
Bedford Building
Beebe Weld Building
Board of Trade Building
Boston City Hall (new building)
Boston Post/Birthplace of Franklin Building
Boston Safe Deposit and Trust Company Building
Boston Transcript Building
Boylston Building
Bulfinch Warehouses
Carter/Winthrop Building
Central Wharf
Chadwick Lead Works
Charles Playhouse/Fifth Universalist Church
Church Green
Colonial Theatre
Exchange Building
(Former) Federal Reserve Bank
Filenes Department Store
Flour & Grain Exchange/Chamber of Commerce Building
Health, Education and Welfare Service Center for the Commonwealth of Massachusetts
Hayden Building
International Trust Company Building
Jacob Wirth's
Liberty Tree Block
Locke-Ober Restaurant
Music Hall/Metropolitan Theatre
National Shawmut Bank
Paramount Theatre
Proctor Building

Richards Building
Savoy/B.F. Keith Memorial Theatre
Saxon/Majestic Theatre
Sears Crescent
South Station Headhouse
State Street Bank and Trust Company Building
State Street Block
Suffolk County Courthouse
40-46 Summer Street
United Shoe Machinery Corporation Building
Wesleyan Building
Wigglesworth Building
Wilbur Theatre
Young Mens' Christian Union

SIGNIFICANT DISTRICTS

As part of the evaluation process, the survey team identified concentrations of building which form distinctive districts within the downtown. Often these districts developed within a short time span and have a visual cohesiveness due to similarities in building scale, style, or materials. In other cases, individually significant structures in a wide variety of styles and materials were found to constitute districts, as a result of historic associations or urban design characteristics.

To a large degree, it is these districts which truly establish the character of Downtown Boston, particularly as it is perceived at the street level.

While in may cases the buildings which comprise the district are not individually outstanding -- are not, for example, found among Group I or Group II buildings -- the total effect of the buildings, their relationship to one another and their environment, is one of unity and special identity: the whole is greater than the sum of its parts.

Seventeen special districts, varying in size from a few buildings to several blocks, have been identified in the survey and are listed alphabetically below. Four of those districts are listed in the National Register of Historic Places (the "Custom House", "Blackstone Block", "Park Street", and "Washington Street Theatre" Districts). The other nine appear to meet the criteria for listing in the National Register.

Since passage of the Tax Reform Act of 1976, owners of income producing properties within National Register Districts may be eligible for tax incentives for rehabilitation and may be subject to tax penalties for demolition. In order to be eligible to take accelerated depreciation for a rehabilitated building or to write off the cost of rehabilitation over a 60-month period, a building must be certified as "contributing" architecturally to the district. Similarly, to avoid the tax penalties associated with demolition of a property in a National Register District, the property must be certified as non-contributing.

Beach/Knapp (6 buildings)

The Beach/Knapp area includes three large late 19th and early 20th century brick "lofts" notable for their simple lines and graceful proportions. Also in the area is the former "Shakespearean Inn" with its unusual four-story iron oriels, cast iron capitals, and plaque of the hotel's namesake.

Blackstone Block NR

The buildings within this block, bounded by Union, Hanover, Blackstone and North Streets, are a sampler of 18th, 19th and 20th century building types unified by their modest scale and general use of brick. The narrow alleys which meander through the interior of the block date from the 17th and early 18th centuries. Two 18th century houses with Revolutionary War associations - the Hancock House and Union Oyster House - have survived here.

Bulfinch Triangle (56 buildings)

Bounded by Causeway, Canal and Merrimac Streets, this district includes approximately half the triangular street pattern which architect Charles Bulfinch laid out for the area now commonly known as North Station. Because of its proximity to the railroads, North Station developed as a center for manufacturers and wholesale dealers, particularly in the furniture trades. The architecture of the area is diverse, with the most distinctive structures generally 4 to 6-story late 19th century brick warehouses in the Richardsonian Romanesque and Victorian Commercial styles.

Church Green (33 buildings)

This district is centered around "Church Green", the historic name for both the intersection of Bedford and Summer Streets and the polygonal Neo-Grec granite commercial building which occupies the site. Two-thirds of the buildings in the area date from the years immediately after the Great Fire of 1872, when the city was quickly rebuilt with 4 to 6-story masonry commercial buildings in the Italianate, Neo-Grec and Panel Brick styles. Original occupants were generally involved in one of two major late 19th century Boston industries, the dry goods or shoe and leather trades.

Commercial Palace (22 buildings)

Located along Franklin, Arch, Devonshire and Summer Streets, this district is similar to Church Green in its history and architectural heritage. Many of the 4 to 6-story masonry structures were built to replace those destroyed in the Great Fire of 1872. Contemporary newspaper accounts called them "the new palaces of Boston merchants", and they typify the stylistic variety and fine craftsmanship of the late 19th century.

Cornhill (9 buildings)

This grouping of diverse architectural elements is centered at the intersection of Court and Tremont Streets and includes fine examples of the Italianate, Romanesque Revival, Second Renaissance Revival, Neo-Classical Revival and Federal Revival styles, several designed by well-known architects.

Custom House District NR

The Custom House District, centered around Broad and India Streets, is significant as one of the City's first examples of urban planning. Under the direction of architect Charles Bulfinch, the once dilapidated wharf area was redeveloped in the early 19th century into an area of wide streets and Federal style warehouses, a number of which survive today. Also located here are several monumental structures associated with Boston's maritime and commercial history, including the Custom House, Flour and Grain Exchange, and State Street Block, as well as a number of fine late 19th and early 20th century masonry buildings.

Essex/Kingston Textile District (7 buildings)

Centered at the Essex/Kingston intersection, this ensemble of high-quality late 19th century brick manufacturing and wholesale houses is associated historically with the city's textile trade.

Exchange District (23 buildings)

Roughly bounded by State, Kilby, Milk and Washington Streets, the Exchange District is the historic center of the city and regional commerce, banking and insurance industries. The area is characterized by dignified early skyscrapers in the classical tradition, averaging 8-10 stories in height and generally constructed of light-colored materials such as limestone, granite and tan brick. These similarities in building scale, style and materials give the area a distinctive ambience reflecting the pride and essential conservatism of Boston's financial community at the turn of the century.

Leather District (47 buildings)

Bounded by Kneeland, Atlantic, Essex and Albany/Lincoln Streets, the Leather District is characterized by 5 to 6-story red brick warehouses and wholesale houses, many of which retain their original cast iron storefronts. The predominant style is the Richardsonian Romanesque, with its multi-level arcades and rock-faced brownstone trim. During the late 19th and early 20th centuries, when most of the present buildings were constructed, the area was the center for one of the city's most important industries--the shoe and leather trade--and many buildings continue to be occupied by leather-related businesses.

Liberty Tree (6 buildings)

An area of small-scale, high quality, mid-to-late 19th century commercial buildings clustered around the Liberty Tree Block, which is particularly important for its distinctive architecture, historic site, prominent location and commemorative Liberty Tree plaque. The area also features the only commercial building in the Central Business District to survive with a wooden facade, as well as two well-detailed examples of the High Victorian Gothic style.

Newspaper Row (4 buildings)

An ensemble of four low scale, masonry and cast iron post-fire mercantile buildings at the corner of Washington and Milk Street in what was once the city's newspaper publishing center. Of particular significance are the cast iron Boston Post Building, also called the "Birthplace of Franklin" and the granite Boston Transcript Building, both works by major 19th century Boston architects constructed for influential 19th century newspapers.

Oliver/Purchase District (7 buildings)

An area of small-scale masonry post-fire mercantile buildings notable for their harmony of scale, materials and design and the intact quality of several of the storefronts. These buildings were among the first to be constructed on the newly-leveled Fort Hill site and were located at the center of the metal and hardware district.

Park Street District NR

The Park Street District, bounded by Park, Beacon and Tremont Streets, provides a distinguished architectural frame for the eastern edge of the Common and State House. Among the significant elements are the Boston Athenaeum, the graceful Park Street Church, the Granary Burial Ground, and the Bulfinch-designed Amory-Ticknor House, one of the few surviving Federal-style residences in the CBD survey area.

Piano Row (29 buildings)

Historically, the blocks extending north and west from the corner of Tremont and Boylston Streets have been called "Piano Row" because of the concentration of piano showrooms and music-related industries. Visually, these two blocks frame the corner of the Boston Common and create a city focal point dominated by three important early skyscrapers. The area is notable for the high quality of its turn-of-the-century commercial buildings and theatres (including the Colonial, Saxon/Majestic and Astor/Tremont), as well as the early 19th century residences along Boylston Place.

Pre-Fire Mercantile District (69 buildings)

The area roughly bounded by Washington, West, Tremont and Bromfield Streets was spared by the Great Fire of 1872 and for this reason includes early 19th century brick residential buildings and mid-19th century granite commercial buildings along with fine turn-of-the-century structures designed in a variety of styles and materials. Since the last half of the 19th century, the area has been the center for the city's dry goods and clothing trade, and many buildings housed leading department and specialty stores.

Washington Street Theatre District NR

The Washington Street Theatre District, located on the western side of Washington between West and Avery Streets, is significant as the site of Boston's most concentrated theatrical activity after the mid-19th century. The three theatres which have survived here - The Savoy, Modern, and Paramount - are all outstanding as representatives of varied architectural styles and for their associations with the history of vaudeville and film in Boston.

Other National Register District Recommendations

1. Extension of the Park Street District (4 buildings)

   The buildings on the north side of Beacon Street between Bowdoin and Somerset Streets are recommended for addition to the existing Park Street District, both as notable examples of their style and as integral elements of a streetscape which is dominated by 10-12 story early skyscrapers in the classical tradition.

2. Chinatown

   No National Register district is recommended for Chinatown at this time. Some type of "cultural district" might be useful in helping to preserve this area's unique identity.

CONCLUSIONS

A very comprehensive and systematic analysis of buildings existing in downtown Boston has now been completed and has yielded some interesting and hopefully useful assessments of the historical and architectural significance of those buildings. These assessments are not sacrosanct; additional information could prove that certain properties are more significant than currently thought. On the other hand, presence on the list of major buildings does not necessarily mean that a property will be designated as a Landmark or nominated to the National Register of Historic Places.

While the inventory which has been completed is very thorough, an understanding of the history and present character of Downtown Boston would be enhanced by additional research and analysis. The history of Boston's business activity and its relationship to buildings still extant merits further exploration and description. A thorough analysis of the urban design qualities of Downtown Boston -- the elements which serve to give visual structure and identity to the area -- is badly needed. Such analysis would complement this inventory and with it, would provide a basis for future city design policies.

This report, when finalized, will constitute a "working paper" for the Boston Landmarks Commission. It will serve as a guide for the Commission's activities during the next several years. However, no action will be taken with respect to the designation of any property as a Landmark or its nomination to the National Register, without some additional research and preparation. Before any action is taken, owners and other interested parties will be given an opportunity to comment on the appropriateness of the designation or listing.

Hopefully this report and the other products of the Central Business District Preservation Study will have use beyond the Boston Landmarks Commission. It will have been successful if it increases the awareness of the public to the wealth of fine 19th and 20th century buildings which exist in the Downtown. It will have succeeded if it is reflected in planning policies which guide future growth and development so as to respect the city's traditional character. Boston has repeatedly been identified as one of America's most attractive and liveable cities. It has much to lose if it fails to protect the qualities which make it so.

Appendices

Appendix 1

Comparison of the National Register of Historic Places and Boston Landmarks Commission

	National Register of Historic Places	Boston Landmarks Commission
Created by:	Historic Sites Act of 1935, and National Historic Preservation Act of 1966	Chapter 772 of the Acts of 1975 for Massachusetts
Basic Concept:	The National Register is a list of the nation's historical and cultural resources worthy of preservation. The Preservation Act of 1966 affords the (Federal level) Advisory Council on Historic Preservation to comment on Federal actions potentially affecting properties listed on the National Register (known as the Section 106 Review)	The Commission can, with the approval of the Mayor and Council, designate properties for architectural review by the Commission.
Affects actions by:		
1. private owners	No (except for demolition which incurs Federal Tax penalties)	Yes
2. City & State	No	Yes
3. Federal Government	Yes	No
Benefits:		
1. makes eligible for National Register grants	Yes	Not unless also listed in the N.R.
2. makes eligible for Income Tax benefits under the Tax Reform Act of 1976	Yes, automatically to individual sites; and Yes, if certified by Interior Department for sites in Districts	Districts only - needs certification by Interior Department first
Process by:	"listing" properties 1. Nominator prepares precis. 2. On basis of precis and photo, BLC votes on eligibility only (i.e., does property meet criteria?) 3. Nomination forms prepared. 4. Mass. Historical Commission notifies owners, asks for comments from BRA and BLC. 5. Mass. Historical Commission votes. publishes in Federal Register, requests comments on significance 6. National Register Office (Dept. of Interior) 7. Published in the Federal Register.	"designating" properties 1. Petition filed. 2. Study report prepared (by local committee if district involved); looks at significance and planning issues 3. Comments of BRA and Mass. Historical Commission requested. 4. Public hearing. 5. BLC votes (2/3 required). 6. Mayor approves. 7. City Council can override by 2/3 vote. 8. Recorded in the Suffolk County Registry of Deeds.
Role of BLC in process determined by:	Administrative policy of Mass. Historical Commission and BLC.	Chapter 772, BLC By-laws, Rules and Regulations.
Terminology:	Properties listed in the National Register are known as "National Register Properties." Districts are known as "National Register District" - preferably not historic districts.	Properties can be designated as: Landmarks Landmark Districts Architectural Conservation Districts or Protection Areas The middle two categories are what is known generically as "historic districts."

Appendix 2

National Register Criteria

The criteria which the National Park Service has established for evaluating properties for possible inclusion in the National Register are listed below. These criteria should be applied to properties which have been identified as priorities on the basis of the local inventory.

Significance The quality of significance in American history, architecture, archeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

- -that are associated with events that have made a significant contribution to the broad patterns of our history; or
- -that are associated with the lives of persons significant in the past; or
- -that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- -that have yielded, or may be likely to yield, information important in pre-history or history.

Not Eligible Properties which are not normally considered for nomination to the National Register include the following:

- -cemeteries
- -birthplaces or graves of historical figures
- -properties owned by religious institutions or used for religious purposes
- -moved buildings or structures
- -reconstructed historic buildings
- -properties primarily commemorative in nature
- -properties less than 50 years old.

Exceptions However, such properties will be considered for nomination to the National Register if they are integral parts of a district or if they fall within the following categories:

- -a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events
- -a birthplace or grave of a historical figure of outstanding importance if there is no other appropriate site or building directly associated with his or her productive life
- -a religious property deriving primary significance from architectural or artistic distinction or historical importance
- -a building or structure removed from its original location but which is significant primarily for architectural value, or which is the structure most importantly associated with a historic person or event
- -a reconstructed building when accurately executed in a suitable environment as part of a restoration master plan, and when no other building or structure with the same association has survived
- -a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance
- -a property which has achieved significance of exceptional importance within the last 50 years.

Text excerpted from National Register Application Manual,
Massachusetts Historical Commission

Appendix 3

Criteria for Designation by the Boston Landmarks Commission

To be designated by the Commission, a property or properties must fall within one of the following definitions:

> "Landmark", any physical feature or improvement designated by the commission in accordance with Section 103 as a physical feature or improvement which in whole or part has historical, social, cultural, architectural, or aesthetic significance to the City and the commonwealth, the New England region or the nation.
>
> "Landmark District", any area designated by the Commission in accordnace with section 103 as an area containing any physical features or improvements or both which are of historical, social, cultural, architectural or aesthetic significance to the city and the commonwealth, the New England region or the nation and cause such area to constitute a distinctive section of the city.
>
> "Architectural conservation district", any area designated by the commission in accordance with section 103 as an area containing any physical features or improvements or both which are of historical, social, cultural, architectural or aesthetic significance to the city and cause such area to constitute a distinctive section of the city.
>
> "Protection area", any area designated by the commission in accordance with section 103 as an area which is contiguous to and constitutes an essential part of the physical environment of any architectural conservation district, landmark or landmark district.

Section 103 of the statute establishes the following additional criteria for designation:

> (a) inclusion in National Register of Historic Places as provided in the National Historic Preservation Act of 1966; (b) structures, sites, objects, man made or natural, at which events occured that have made an outstanding contribution to, and are identified prominently with, or which best represent some important aspect of the cultural, political, economic, military, or social history of the city, the commonwealth, the New England region or the nation; (c) structures, sites, objects, man-made or natural, representative of elements of architectural or landscape design or craftsmanship which embody

> distinctive characteristics of a type inherently valuable for study of a period, style or method of construction or development, or a notable work of an architect, landscape architect, designer, or builder whose work influenced the development of the city, the commonwealth, the New England region, or the nation.
>
> The commission may designate any area in the city as a protection area as herein provided upon a finding by the commission that the area to be designated is visually related to the landmark, landmark district or architectural or aesthetic significance to warrant designation as such. In determining the boundaries of a protection area, the commission shall consider the following elements: - (a) major views and vistas of and from the landmark, landmark district, or architectural conservation district as determined by the topographical characteristics and the siting of existing buildings in the area contiguous to the landmark, landmark district or architectural conservation district; (b) pattern of roads, paths and alleys which determine the size and shape of land parcels and which control vehicular movement to and from the landmarks, landmark district or architectural conservation district; (c) contrasts between the scale and density of the landmark, landmark district or architectural conservation district and the improvements under consideration for designation as a protection area. In no case shall the protection area extend more than twelve hundred feet from a boundary of the landmark, landmark district or architectural conservation district.

The Commission may designate only Landmarks within the area bounded roughly by the Massachusetts Turnpike Extension, the Fort Point Channel, harbor, Charles River and Massachusetts Avenue. Within the Back Bay and Beacon Hill Districts, only landscape features and interior portions of structures may be designated.

Boston
Landmarks
Commission

City Hall, Boston
Massachusetts 02201
(617) 722-4300

ARCHITECTS - CBD SURVEY AREA

The attached list of architects and their works in the Central Business District of Boston was prepared by Pamela Fox and Mickail Koch, consultants to the Boston Landmarks Commission. It was prepared in connection with the Central Business District Preservation Survey.

Assistance in this study was provided by the Boston Redevelopment Authority and by the Massachusetts Historical Commission, Office of the Secretary of State, through the matching grant-in-aid program for historic preservation of the Heritage Conservation and Recreation Service, Department of the Interior, under the provisions of the National Historic Preservation Act of 1966.

OCTOBER 1980

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Alden, Henry Bailey	61-64 Chatham St. 38-66 High St.	 United Shoe Machinery Corp.
Allen & Collens	73-79 Essex St.	
Andrews, Jacques & Rantoul	129-131 Portland St. 60-62 Congress St. 40-50 Congress St. 8-10 Beacon St. 453-463 Washington St. 4 Liberty Square	 Hornblower & Weeks Bldg. State Mutual Ins. Bldg. Dexter Bldg. Muller Bldg.
Andrews, Rantoul & Jones	119-127 Portland St.	
Anderson, Beckwith & Haible, with Paul Rudolph	133 Federal St.	Blue Cross-Blue Shield Bldg.
Ball, James T.	7 East St.	Fire Station: Engine #7
Ball, H.B.	7-8 Park St.	Union Club (remodelling)
Ball & Dabney	22 Batterymarch St.	Exchange Club
Banner, Peter	117-123 Tremont St.	Park Street Church
Becket, Welton & Assoc.	1-7 Cambridge St. 92-138 Summer St. 245 Summer St.	One to Three Center Plaza Blue Cross-Blue Shield Bldg. Stone & Webster Bldg.
Belluschi, Pietro & Emery Roth & Sons	73-103 High St. One Boston Place	Keystone Bldg. Boston Company Bldg.
Besarick, J.H.	141-157 South St.	
Billings, Hammett (with Joseph Billings)	33-37 West St. 32-38 Bromfield St.	Temple Club Wesleyan Bldg.
Bigelow, Henry Forbes	67-81 Tremont St.	Tremont Bldg.
Bigelow & Wadsworth	42-48 Chauncy St. 431-439 Washington St.	Edison Electric Substation Gilchrist Bldg.
Blackall, Clarence H.	68-74 Harrison Ave. 276-278 Washington St. 15-19 Broad St. 31-41 Lancaster St. 30-40 Court St. 38 Court St.	Gaston Bldg. Carter/Winthrop Bldg. Marshall Bldg. Lancaster Theatre United States Trust Co.
Blackall, Clapp & Whittemore	104-116 Tremont St. 146 Tremont St. 470 Atlantic Ave.	New Studio Bldg. Harbor Trust Bldg. (new veneer in 1962)

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Blackall, Clapp & Whittemore (cont'd)	55-61 Batterymarch St.	Boston Automatic Fire Alarm Co. Bldg.
	76-78 Essex St.	
	166-168 Lincoln St.	(facade)
	19-21 School St.	
Blackall & Newton	76-88 Tremont St.	Tremont Temple
Bowditch, Arthur H.	56-58 Devonshire St.	Newport Bldg.
	29-33 Milk St.	Beacon Trust Co. Bldg.
	40-44 Bromfiled St.	Publicity Bldg.
	75-81 Summer St.	Merchants Bldg.
	371-379 Washington St.	Jewelers Bldg. (addition)
	280-306 Washington St.	Old South Bldg.
	443-447 Washington St.	Winter St. Bldg.
	485-499 Washington St.	Blake Bldg.
	687-695 Atlantic Ave.	Essex Hotel
	209-217 Congress St.	Congress Bldg.
	169-171 South St.	
	113-117 State St.	
	104-116 Water St.	Hinckley Bldg.
Bowditch & Stratton	12-16 Bromfield & 381-117 State Sts.	Washington Bldg.
	501-509 Washington St.	Amory Bldg.
Bradlee, Nathaniel J.	29-35 Temple Pl.	
	37-43 Temple Pl.	
	40 Winter St.	
Bradlee, N.J. & Walter Winslow	19-23 Milk St.	Goddard Bldg.
	330 Washington St.	
	391-405 Washington St.	Marlboro Bldg.
	119-123 Water St.	
	64-70 Franklin St.	
	89-93 Franklin St.	Wigglesworth Bldg.
Bradlee, Winslow & & Wetherell	118-122 Tremont St.	Phillips Bldg.
	2-16 Tremont St.	Hemenway Bldg.
Brosnahan, J.	24 Lancaster St.	
Brown, J. Merrill	105-111 Chauncy St.	
	147 Milk St.	Stone & Webster Bldg.
Bryant, Gridley J.F.	52-54 Devonshire St.	Prince Bldg.
	McKinley Square	State Street Block
	41-45 School St. (with Arthur Gilman)	Old City Hall
Bryant and Rogers	322-328 Washington St.	Transcript Bldg.
	57-63 Franklin St.	(attributed)
	41-47 Franklin St.	(attributed)
	65-71 Franklin St.	
	48-72 Canal St.	Paine Furniture Company

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Bulfinch, Charles	Faneuil Hall Square	Faneuil Hall (enlargement)
	9-10 Park St.	Amory-Ticknor House
	64-70 Broad St.	
	71-72A Broad St.	
	102 Broad St.	
	5-9 Broad St.	
	63-73 Broad St.	
	146-158, 166-176 Milk	Central Wharf
	171-175 Milk St.	
	25-29 India St.	
Burnham, D.H. & Co.	384 Washington St.	Filenes Department Store
Cabot, Edward w/ George Dexter	10½ Beacon St.	The Boston Athenaeum
Cabot, Everett & Mead	232-236 Congress St.	
	262-268 Washington St.	The Journal Bldg.
Campbell, Aldrich, Nulty [Le Messurier]	One City Hall Plaza	Boston City Hall (w/Kallman, McKinnell & Knowles)
	100 Federal St.	First National Bank Bldg.
Carpenter, A.J.	727-729 Atlantic Ave.	
	34-36 Batterymarch St.	
	165 Milk St.	(facade)
	14-22 Marshall St.	
Catalano, Eduardo	One Washington Mall	
Chamberlin & Whidden	103-107 South St.	
Chin-Park, Edward	20 Hudson St.	Chinese Merchants Assoc. Bldg.
Clark, Theodore Minot	129-131 Kingston St.	
Clarke, W.E.	17-19 Edinboro	
Codman & Despradelle	216-246 Causeway St.	
Codman, Stephen	105-119 Merrimac St.	
	134-142 Portland St.	
	166-174 Portland St.	
	81-83 Essex St.	Pelham Bldg.
	7-11 Merchants Row	
Coolidge & Carlson	110-110 State St.	Postal Telegraph Bldg.
Coolidge & Shattuck	9-11 Beacon St.	Lawyers Bldg.
	110-114 Milk St.	Samuel Appleton Bldg.
	24-44 Broad St.	Boston Insurance Exchange Bldg.
	30 Cornhill St.	VA Regional Office (addition)
Coolidge, Shepley, Bulfinch & Abbott	41-49 India St.	

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Cram & Ferguson	Post Office Square	Federal Bldg. & Post Office
	185 Franklin St.	N.E. Telephone Co. Bldg.
Cummings & Sears	89-103 Bedford St.	Bedford Bldg.
	72-74 Franklin St.	
Curtin & Riley Assoc.	20 Ashburton Pl.	Mass. Teachers Assoc.
Davidson, Henry	17-29 Winter St.	Conrad-Chandler Bldg. (major alterations)
Densmore & LeClear	5-23 Doane St.	
Densmore, LeClear & Robbins	6 Bowdoin Square	New England Telephone
Desmond, G. Henri	16-18 Winter St.	
	64-68 Beach St.	
	195-201 South St.	
	56-72 School St.	Parker House
Desmond & Lord	Pemberton Square	Suffolk County Courthouse (addition)
	115 Cambridge St. (with Paul Rudolph)	Lindemann Mental Health Bldg.
Dexter, George (w/Edward Cabot)	10½ Beacon St.	The Boston Athenaeum
Doane, Ralph Harrington	10 Tyler St.	
	32-54 Province St.	Hutchinson Bldg.
Drisko, A.S.	90-94, 96-100 South St.	
Dwight, Benjamin F.	43-45 Kingston St.	
Dwight & Chandler	19-25 Congress St.	Congress St. Trust Bldg.
Eisenberg & Feer	47-51 Utica St.	
Eisenberg, S.S.	181-189 Friend St.	
	71-85 Bedford St.	Bedford St. Mechanical Garage
Emerson, Wm. R.	130-132 Lincoln St.	
	121-127 Kingston St.	
Emerson & Fehmer	1-5 Winthrop Square	Beebe-Weld Bldg. or Record-American Bldg.
	62-64 Summer St.	(attributed)
	66-72 Summer St.	(attributed)
	83-87 Summer St.	(attributed)

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Emery Roth & Sons	100 Cambridge St.	Saltonstall Bldg.
	28 State St.	N.E. Merchants Bldg. (w/E.L. Barnes)
	One Boston Place	Boston Company Bldg. (w/Pietro Belluschi)
Enco Associates	227-275 Washington St.	Coffman's Washington St. Garage
Everett, Arthur G.	262-268 Washington St.	Journal Bldg.
Fehmer, Carl	41-45 Broad St.	
Fehmer & Page	31-33 State St.	Worthington Bldg.
	90-100 Chauncy St.	Wentworth Bldg.
	179-193 South St.	
Felderman, H.	8 Tyler St.	(facade)
Fellheimer & Wagner	84-118 Causeway St.	North Station
Firestone, S.	351-363 Washington St.	
Footman, F.N.	137-149 Staniford St.	Lockhart Bldg.
Fox, Benjamin	21-23 Edinboro St.	
Fox, John A.	130 Tremont St.	Thomas Bldg.
Freethy, Martin X.	115-117 Water St.	(facade)
Frink, Alden	274 Friend St.	
	102-106, 108-112 South St.	
Fulmer & Bowers	40 Hawkins St.	RKO General Bldg.
Funk & Wilcox	84-118 Causeway St.	N.Station/Boston Garden
	191-199 Friend St.	
	41-55 Beach St.	Heng Fook Bldg.
Gallo, B.L.	178 Kneeland St.	Blue Diner
Gilbert, Cass	25-29 State St.	Second Brazer Bldg.
Gilman, Arthur	41-45 School St.	Old City Hall (w/Gridley J.F. Bryant)
Glaser, Samuel Assoc.	350 Washington St.	Woolworths
	15 Cambridge St.	J.F.K. Bldg. (w/TAC)
	50 Sudbury St.	Govt. Ctr. Garage
Goodwin & Siter	6 Beacon Street	Beacon Bldg.

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Goodwin, W.F.	76-86 South St. 90-92 Bedford St.	
Goody, Marvin & John Clancy, Inc.	31 New Chardon St.	Jewish Family & Childrens Services
Graham, Edward T.P.	26 Court St.	City Hall Annex
Gray, John M.	99 Oliver St. 35, 43-45 Hawkins St. 90 Oliver St.	Fort Hill Fire Sta. (addition) Fort Hill Sq. off-street parking facility
Griffin, Tristam	1-2 Winter Pl. 105-107 Beach St.	
Hall, John R.	195-197 High St. 105 Purchase St. 109 Purchase St.	
Harrison, Peter	38 Tremont St.	King's Chapel
Hartwell & Richardson	176-182 & 190-192 Portland St.	Peter Brigham Bldg.
Harvey, George W.	89-99 Chauncy St.	Textile Bldg.
Hayford, Geo. W.	31-33 Winter St.	
Hepburn, Andrew	120-130 Water St.	(facade, w/Guy Lowell)
Howe, George B.	14 Oxford St.	
Hoyle, Doran & Berry	One Ashburton Pl.	McCormack State Office Bldg.
Idel, Geo.	130-140 Bowdoin St.	Church of the New Jerusalem
Jacobs, George Nelson	182-190 Lincoln St. 210-216 Lincoln St. 14-20 Oliver St.	
James, Thomas M.	3 Park St. 109-123 Franklin St. 10 Post Office Sq.	Warren Institution for Savings State St. Bank & Trust Co. Bldg. Atlantic National Bank Bldg.
Jackson & Moreland	45-49 High St.	"T" Operations Center
Joy, S. Scott	146-154 Causeway St.	No.Station Industrial Bldg.
Kahn & Jacobs	125 High St.	Travelers Insurance Co. Bldg.
Kallman, McKinnell & Knowles	One City Hall Plaza 50 Sudbury St. Cambridge St. 10 School St.	Boston City Hall Government Center Garage MBTA Station, Government Ctr. Boston Five Bank (addition)

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Kelley, Samuel	13-23 South St.	
Kellogg, Harold Field	58-60 Batterymarch St.	Public Service Bldg.
Kendall, Taylor & Stevens	449-451 Washington St. 190-192 High St. 80-86 Kingston St.	Oliver Ditson Bldg.
Kidder, Frank E.	116-128 Lincoln St.	
Kiessling, Homer	72-82 Bedford St.	
Kiley, Mark M. Assoc.	15 New Chardon St.	Bulfinch Bldg.
Kirby, Charles K.	105-111 Arch St.	
Kopozyuski, L.	70-72 Beach St.	
Lafield, J.G.	28-32 Harrison Ave.	
Lamb, Thomas	6½ Hamilton Pl.	Orpheum Theatre (interior)
Leland, J.D. & Co.	26-36 Federal St.	
Leland, Larson, Bradley & Hibbard	70-80 High St.	First High St. Parking Garage
Lewis & Phipps	86-88 Bedford St.	
Lewis, Wm. Whitney	120-122 Milk St.	King Bldg.
Little & Russell	53-55 Temple Pl.	Singer Sewing Machine Co.
Lockwood, Green & Co.	14-24 Federal St.	Harris Forbes Bldg.
Mack, F.A,	151-163 Portland St.	
Maginnis, Walsh & Kennedy	4-6 Park St.	Catholic Information Ctr.
Martin, Abel C.	272-276 Franklin St. 281-285 Franklin St.	
Marshall, Geo. R.	58-66 Merrimac St.	
McGinniss, Joseph M.	20 Custom House St.	Old Custom House Garage
McLaughlin, James E.	739-745 Atlantic Ave.	South Postal Station
McLellan, James	239-245 Causeway St.	
Monks & Johnson	204-216 South St.	Pilgrim Bldg.
Meserve, George Nelson	160-170 State St.	McKinley Bldg.

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Munay, James	80-82 Summer St.	(facade, w/John C. Spofford)
Nagro & Nagro	174-180 Lincoln St.	Crawford Bldg.
Newhall & Blevins	35, 43-45 Hawkins St.	Overseers of Public Welfare
	35-41 New Chardon St.	Temporary Home for Women
	12-14 Somerset St.	Boston City Club
	477-481 Washington St.	S.S. Kresge (now altered)
Newton, George F.	29-33 Edinboro St.	
	76-88 Tremont Street	Tremont Temple (w/C.H. Blackall)
Norcross, F.A.	64-74 Kneeland St.	
	61-85 Canal St.	Canal St. Bldg.
	89-115 Canal St.	
	165 Friend St.	
	20-24 East St.	Boston Hide & Leather Co.
	18-20 Oxford St.	
Norcross, I.C.	50 Kneeland St.	
Norwell & Rand	315-333 Washington St.	Province Bldg.
Park, Charles E.	11-13 Edinboro St.	
	88 Broad St.	Broad Exchange Bldg.
Parker, Thomas & Rice	2-14 Congress St.	State St. Trust Co.
	83-87 Devonshire St.	Wm. Lawrence Bldg.
	138-140 Tremont St.	R.H. Stearns
	35-41 Winter St.	Reynolds Bldg.
	43-45 Winter St.	Homer Bldg.
	103-111 Devonshire St.	Minot Bldg.
	2-6 Harrison Ave.	N.E. Telepone Bldg.
	2-14 High St.	Rice Bldg.
	34-36 High St.	United Shoe Machinery Bldg. (w/Henry Bailey Alden)
	77-83 Franklin St.	The Columbian Nat'l Life Ins. Co.
	70-74 Tremont St.	Cafe Tremont/Parker House
Parris, Alexander	136 Tremont St.	St. Paul's Church
	Faneuil Hall Marketpl.	North Market Bldg.
		South Market Bldg.
		"Quincy" Market
Peabody & Stearns	122-130 State St.	Cunard Bldg.
	74-84 State St.	India Bldg.
	184-190, 192-194 South	Minot Block
	19-25 Beacon St.	Hotel Bellevue
	33-35 Congress St.	Fidelity/Monks Bldg.
	87 Kilby St.	Boston Ins. Co. Bldg.
	39-41 Kingston St.	
	17 Milk St.	Boston Post/Birthplace of Franklin
	Post Office Sq.	Angell Memorial Foundation

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Peabody & Stearns (cont)	87-95 State St.	Fiske Bldg. (now drastically altered)
	25-27 Temple Pl.	
	53 State St.	Exchange Bldg.
	155-205 Lincoln St.	Albany Bldg.
	518-540 Atlantic Ave.	Library Bureau
	278-288 Congress St.	Tufts Bldg.
	McKinley Square	Custom House Tower
	45-51 Bromfield St.	Sargent Bldg. (w/Frank A. Kendall)
	24 North St.	
Pearl St. Associates (Stahl & Assoc. Stubbins & Assoc. LeMessurier & Assoc.)	239-245 Franklin St.	State St. Bank Bldg.
Perry, Shaw, Hepburn [& Dean]	124-126 Tremont St.	Merchants Coop. Bank
	432-472 Washington St.	Jordan Marsh (part 1)
Peters & Rice	39 Franklin St.	
Pope, Frederick	105-107 Essex St.	Kingston Bldg.
Pope, George W.	22-32 Lincoln St.	
	11-17 East St.	
	85-89 Essex St.	Edinboro Bldg.
	115-117 Pearl St.	(Within Richarson Block)
Porter, George	104-114 Lincoln St.	
Preston, Jonathan	105-113 Summer St. (attributed)	Church Green Bldg.
Preston, Wm. G.	15 Beacon St.	
	18-20 Beacon St.	Claflin Bldg.
	176-184 High St.	Chadwick Lead Works
	39-47 Milk St.	International Trust Co. Bldg.
	113, 121-151 Pearl St.	Richardson Block
Purdon, James	276-282 Friend St.	Beal Bldg.
Putnam & Cox	20 City Hall Ave.	Kirstein Library
	19-25 Beacon St.	Hotel Bellevue (addition)
Ramsey, Gilbert Miles	14-18 North St.	
Rand & Taylor	127-131 South St.	Beebe Bldg.
Rand, Taylor, Kendall & Stevens	270-272 Congress St.	Graphic Art Bldg.

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Rantoul, Wm. G.	717-719 Atlantic Ave.	Fur Merchants Warehouse
Reidy, Maurice	100-106 Arch St.	St. Anthony's Shrine
Richie, James & Assoc.	119-123 Causeway St.	
Riskin, Archie	7 Tyler St.	
	154-156 Kneeland St.	
	194-204 Lincoln St.	(facade)
	109-153 Lincoln St.	
	27-45 Province St.	Metropolitan Garage
Robinson, Dwight P.	15 Court Square	
Rosenstein, Arthur	52-58 Kneeland St.	
Rothchild, Elias & Co.	407-411 Washington St.	I.J. Fox
Rudolph, Paul	115 Cambridge St.	Boston Govmt. Services Ctr.
Ryder, Calvin	31-33 Kingston St.	
	35-37 Kingston St.	
Santini, Rugo	19-21 Lancaster St.	
Sasaki Associates	48-50 Summer St.	Union-Warren Savings Bank
Schein, Sumner	432-472 Washington St.	Jordan March (part 2)
	384-426 Washington St.	Filene's (addition)
	52-56 Summer St.	
Sears, Willard T.	90-94 State St.	Farlow Bldg.
	66-68 Lincoln St.	Lincoln Bldg.
Seavor Associates	84 Summer St.	First Federal Savings
Shaw, Richard	49-51 Franklin St.	Oratory of St. Thomas More
Shaw & Hunnewell	13-15 School St.	
	197-201 Portland St.	
Shepard, George F.	215-229 Friend St.	
Shepard & Stearns	80-82 Essex St.	(facade)
	144-145 Tremont St.	
	407-411 Washington St.	I.J. Fox (w/Elias Rothchild Co.)
	1-13 Union St.	

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Shepley, Bulfinch, Richardson & Abbott	40 Sudbury St.	Police Station
	30 Winter St.	Provident Inst./Savings
	115 Cambridge St.	Hurley Emp. Security Bldg.
	between 6-28 Harrison	N.E. Tel. & Tel. (addition)
Shepley, Rutan & Coolidge	86-102 Franklin St.	Boston Safe Deposit & Trust Co.
	17 Court St.	V.A. Regional Office
	12-14 Beacon St.	Congregational House
	11-17 State St.	Easton Bldg.
	620-690 Atlantic Ave.	South Union Terminal (So. Station)
	33 Broad St.	Emp. Liability Ins. Co. Bldg.
	172-180 Federal St.	Weld Bldg.
	177 Milk St.	Chamber of Commerce Bldg.
	One Court St.	Ames Bldg.
Silverman Engineering Co.	5-9 Hudson St.	
Skidmore, Owings & Merrill	One Beacon St.	One Beacon Street
	60 State St.	Sixty State Street
Smibert, John	Faneuil Hall Sq.	Faneuil Hall
Smith, John J.	31-35 India St.	
Snell & Gregorson	2 Park St.	Warren Bldg.
Somes, Dana	160 Kneeland St.	(facade)
Spinelli, M. & Sons	102-108 Canal St.	First National Bank (branch)
Spofford, J.C.	80-82 Summer St.	(facade, w/James Munay)
Spofford & Eastman	249-267 Causeway St.	Keany Square Bldg.
Stahl Associates	One Park St.	
	141 Tremont St.	
	40 Federal St.	
	25 Court St.	City Bank & Trust
Starrett, Goldwyn	137-145 Milk St.	Oliver Bldg. (w/Winslow & Bigelow consult.)
Stubbins, Hugh & Assoc.	556-624 Atlantic Ave.	Federal Reserve Bank / Boston (w/LeMessurier Assoc.)
Sturgis & Brigham	51-57 Kilby St.	
Sturgis, R. Clipston	417-425 Washington St.	
	42-60 Federal St.	First National Bank Bldg.
	22-42 Pearl St.	Federal Reserve Bank
Strickland, Brigham & Eldridge	25 New Chardon St.	Royal Globe Ins. Bldg.

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
The Architects Collaborative (TAC)	15 Cambridge St.	J.F.K. Bldg.
	55-69 Summer St.	Charlestown Savings
	One Federal St.	National Shawmut Bank Bldg.
	175 Federal St.	Fiduciary Trust Bldg.
Twelves, Robert	308 Washington St.	Old South Meeting House
Vinal, Arthur	173-179 Portland St.	
Walker, C. Howard	150-152 State St.	(facade)
	23-29 School St.	Niles Bldg.
Ware & VanBrunt	137-139 Summer St.	(attributed)
Warren, Clinton J.	52-56 Chauncy St.	Harvey Bldg.
	115-117 Chauncy St.	Wendell Phillips Office Bldg.
	177-195 Devonshire St.	Unity Bldg.
	144-148 State St.	Fidelity Trust Co. Bldg.
Weissbein, Lewis & W.H. Jones	114-122 South St.	
Wendall & Rand	335-343 Washington St.	Province Bldg.
Wheelwright & Haven	13-17 Congress St.	Suffolk Trust Co. Bldg.
Whidden, Beekman Co.	207-209 South St.	
Whitten & Gore	122-126 Bowdoin St.	Beacon Hill House
Willard, Soloman	136 Tremont St.	St. Paul's Church (w/Alexander Parris)
Wilson & Tomlinson	90-92 N. Washington St.	
	233 Friend St.	
Winslow & Bigelow	18-28 Tremont St.	Kimball Bldg.
	100-102 Tremont St.	Paddock Bldg.
	131-134 Tremont St.	
	20-42 Water St.	National Shawmut Bank
	2-22 Broad St.	Board of Trade Bldg.
	141-145 Broad St.	
	161-173 Devonshire St.	Compton Bldg.
	77-83 Milk St.	Post Office Square Bldg.
Winslow & Wetherell	100-106 Bedford St.	Proctor Bldg.
	112-118 Canal St.	
	129 Tremont St.	
	147 Tremont St.	Shreve, Crump & Low
	371-379 Washington St.	Jewelers Bldg. (part 1)
	106-112 Beach St.	
	88-100 Kingston St.	
	104-122 Kingston St.	Auchmuty Bldg.
	134-136, 138-144 Lincoln	
	146-154 Lincoln St.	
	79-99 South St.	

ARCHITECTS - CBD SURVEY AREA

Architect	Address	Original or Present Building Name
Winslow, Wetherell & Bigelow	62-72 Essex St.	
Worcester, Thomas Inc.	150 Essex St. 111-115 Federal St. 46-52 North St.	Essex-Lincoln Garage Winthrop Sq. Parking Garage
Young, Ammi Burnham	McKinley Square	U.S. Custom House
Young, George	172-174 High St. 127-133 Oliver St.	

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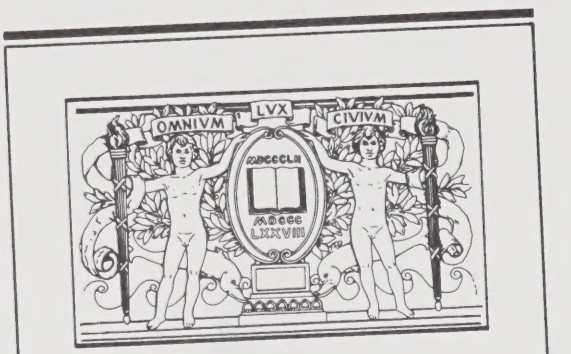

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